filmindia

MARCH 1950

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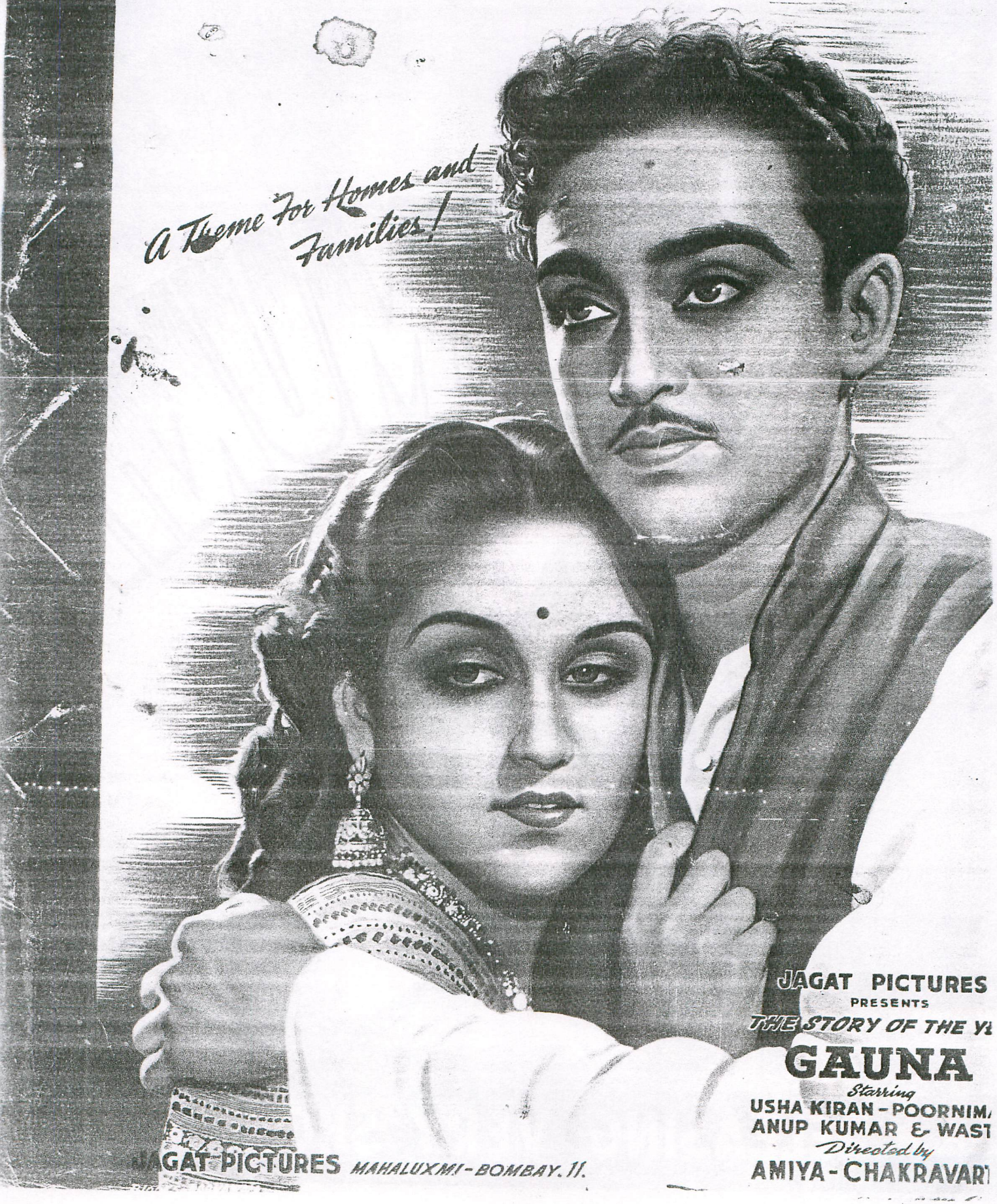

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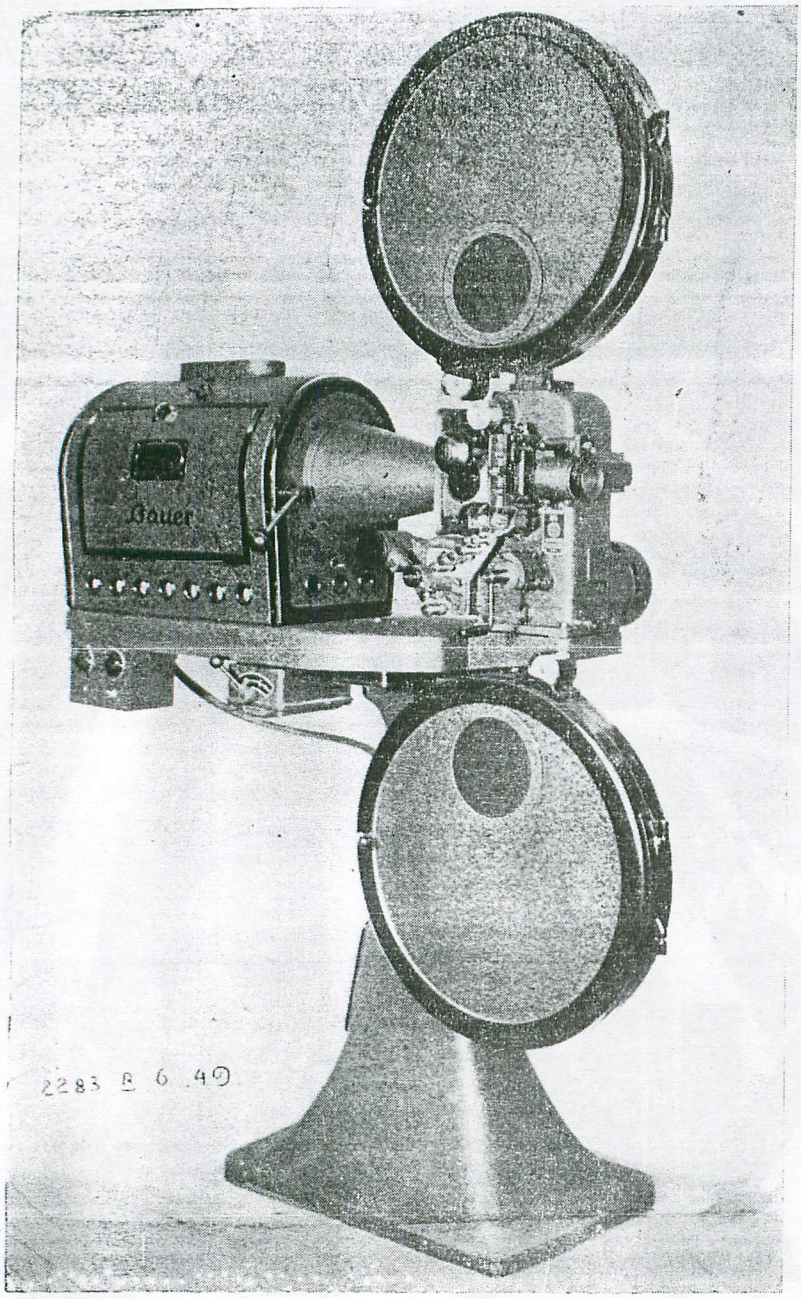

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Editor : BABURAO PATEL

Vol. XVI. | MARCH 1950. | No. 3.

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It took our leaders and lawyers two and half years to frame the Constitution of the Republic of India. It is our supreme charter of freedom for 350 million people and every minister and executive officer in the country has sworn to uphold all the 395 sections of the Constitution loyally and faithfully.

But as in the old princely families in which pillows were piled on the unwanted daughters and the little ones were smothered no sooner they were born, the state executives already seem to have begun the game of smothering our Constitutional rights by devising laws regimenting trade and other freedoms conferred by the Constitution.

Section 19 (1a) of the Constitution gives all citizens the right "to freedom of speech and expression." This fundamental right to freedom of speech and expression covers all human activities in all possible fields and with all possible variations of speech and expression with the only exception (as recited in section 2) that when such freedom of speech and expression offends against decency or morality or undermines the security of the State or tends to overthrow it, it shall not be permitted.

Under this fundamental right, the Indian film industry has every right to enjoy full freedom of expression in its artistic trade and work without any restrictions being imposed by the Government save on the grounds of decency, morality or security of State.

Section 13 (2) of the Constitution says: "The State shall not make any law which takes away and abridges the rights conferred by this Part (Part III Fundamental Rights) and any law made in contravention of this clause shall, to the extent of the contravention, be void".

In Section 13 (3a) the Constitution defines the word "law" as including any Ordinance, order, bye-law, rule, regulation, notification, custom or usage having in the territory of India the force of law.

And yet despite this specific provision in the Constitution guaranteeing to every citizen the fundamental right to freedom of speech and expression, the State Ministry of Information and Broadcasting has imposed a mandate on the film producers and exhibitors of the country restricting the footage of their feature films to 11,000 feet.

This mandate means that no producer shall produce a film longer than 11,000 feet in length and whether he is producing a mythological saga, a historical classic or a common social romance, his expression—both artistic and thematic—must be within the prescribed length even if certain classic and costume themes demand a longer length for their faithful representation on the screen.

If this unconstitutional mandate does not abridge or partly deprive the film producer of his fundamental right of speech and expression what else does it do?

And this mandate now takes the legal complexion of a "rule" under the recently passed Indian Cinematograph Second Amendment Act of 1949.

Presenting this Bill in the Constituent Assembly, Mr. R. R. Diwakar, the Minister of State for Information and Broadcasting, said on the 9th of December that the main object of the Bill was to bring the censorship of films under a single authority for purposes of uniformity in censorship and to remove anomalies and vagaries in provincial censorship.

Waxing eloquent in the fashion of our other politicians, Mr. Diwakar said, "India is a land of variety and it is this variety that gives it also the richness that is so obvious in its arts and crafts and in the various aspects and activities of life."

While endorsing this colourful variety in the cultural canvas of Indian life and thereby suggesting the continuance of her typical colourful life and its diverse and unrestricted expression, Minister Diwakar seems to have quietly introduced Section 5 (2c) in the Cinematograph Bill.

This Section reads: "The grant of every license (to the exhibitor) shall be subject to the conditions that the licensee will not exhibit, or permit to be exhibited in such place (c) any film contrary to any directions that may be issued from time to time in this behalf by the Central Government under sub-section 2A.

"Any film"! "Any directions"! Is that the sum-total of our democracy and freedom?

Sub-section 2A goes one better. It states, "The Central Government may from time to time issue directions to licensees generally, or to any licensee, in particular, for the purpose of regulating the exhibition of any film or class of films so that scientific films, films intended for educational purposes, films dealing with news and current events, documentary films or indigenous films secure an adequate opportunity of being exhibited."

If the Government are anxious to show their own newsreels and documentaries—and we have no quarrel

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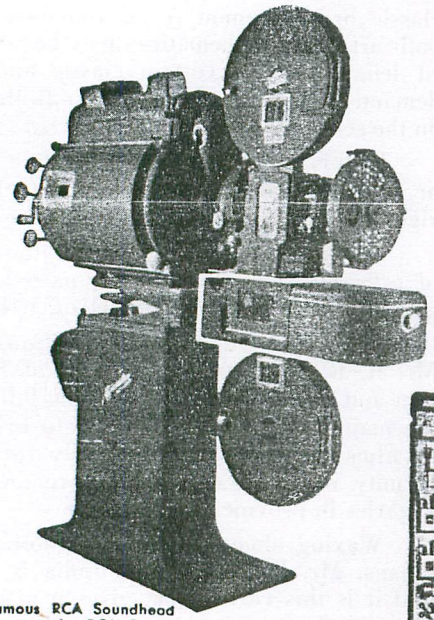

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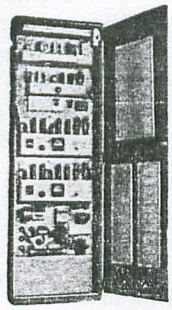

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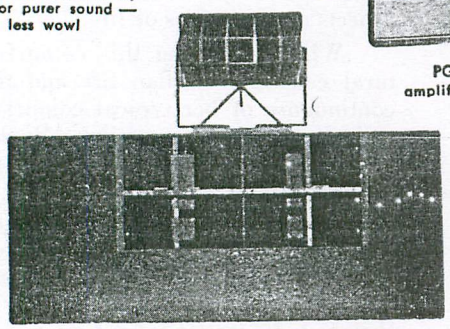

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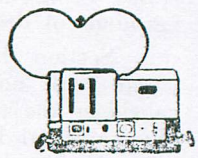

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The Hon. Sardar Baldev Singh, India's Defence Minister, now knows why our soldiers on the Kashmir front insist on reading "filmindia". It has pep that makes war a humorous game.

with them on this ground—they should have merely made the exhibition of these films compulsory rather than arrogating to themselves these sweeping powers to "regulate" exhibition of films in general, contrary to the spirit and purpose of the freedom of speech and expression in the Constitution. Is this section intended to "regulate" or "regiment" the exhibition trade in a Fascist manner?

It is rather strange to find these unconstitutional and undemocratic rules thrust into a Bill the main object of which, according to Minister Diwakar, was to bring the censorship of films under a single authority to avoid provincial vagaries and achieve uniformity. What has footage to do with censorship? And yet under section 5 (2c) and sub-section 5 (2A) not only has the footage restriction mandate been legalised but Mr. Diwakar can also order the exhibitor to do a rumba on the stage during the interval of every show.

In our opinion, however popular a Government may be, it has no right whatsoever to impose a footage restriction on the film producers and in doing so fetter their fundamental right of expression. Art can not be embarrassed in this manner by an official fiat.

If an author has the right to write as many pages as he likes, if a journalist can't be prevented from writing columns and columns of nonsense, if the All-India Radio can bore us for hours every day for years, if politicians can stand on their soap-boxes at Chowpatty and rave and rant till their throats become hoarse, what damn right has the Government to prevent the film producers from using an art medium to express themselves fully and entirely?

If a picture becomes boring as a result of its length and fails to entertain, it is the funeral of the producer and not of the Government.

The oft-repeated argument that length makes a picture boring is utter nonsense. "Gone with the Wind" produced by M.G.M. with a footage of 20520 did not have a single boring moment while a hundred other Hollywood pictures with a footage of 8 or 10 thousand have often proved extremely boring.

If the story is interesting and if it is told in an interesting manner, no picture, whatever its length, can be boring. Ved Vyas wrote 2,20,000 lines for his Mahabharat while the Ramayana has 48,000 lines. Can these great epics which have inspired millions through millenniums be called boring because of their length? While Schlegel calls the Ramayana "the noblest of epics", Professor Monier Williams says, "Ramayana is undoubtedly one of the greatest treasures in Sanskrit literature". How could such lengthy epics be described in such inimitable terms if they had been boring?

The greatest classics of the screen have all been lengthy pictures—pictures like: "Gone with the Wind" (20,520), "Song of Bernadette" (14,040), "For Whom the Bell Tolls" (15,120), "Hamlet" (15,000), "The Best Years of Our Lives" (15,480), "Good Earth" (12,420), "Dragon Seed" (13,320) "Duel in the Sun" (12,100), "Destination Tokyo" (12,100), "Carnegie Hall" (12,060), "All This and Heaven Too"(12,870). And most of these pictures have won the Academy Award for quality and excellence. And none of them bored the audience.

It is therefore obvious that the quality of a picture is in no way related to its length. India is an ancient country with an age-old culture and time-honoured classics in drama, poetry, literature and folklore. How are these classics to come to the screen within the restricted footage of 11,000? If this footage restriction is going to haunt a film producer while adapting a classic story or a costume folklore for the screen every minute, we may as well bid farewell to the revival of our ancient culture in this country.

Pandit Jawaharlal Nehru, who is never tired of repeating and emphasizing our ancient culture, should ask Minister Diwakar how he would produce a classic Indian subject within the limitations of 11,000 feet?

Once again we emphasize that the length of a film has nothing to do with either its quality or its entertaining value. If that had been true the 1000-feet Government-produced documentaries and newsreels, short though they are, would not have bored the people so much as to throw them out into the cinema lobbies smoking out their time. When "Gone with the Wind" with its 20520 can hold the audience spellbound for 228 minutes, the 1000-feet Government documentaries and newsreels can't do so even for 10 minutes.

It is therefore obvious that the contents of a picture are more important than its length.

Another oft-dangled argument is that footage restriction saves us a lot of raw film during the present

shortage of film and consequently saves us a dollar drain. This is all tommy rot. All our requirements at present we can easily import from soft-currency area and we need not get our supplies from America at all. Besides there is no world shortage in raw film. There is enough stock available in the United Kingdom and if our import policy stops changing and vacillating so often, we can as well ask a reliable firm like Kodaks to regulate supplies from U. K. in such a manner as to never have a shortage round the year.

The first footage restriction of 11,000 feet was imposed during the war on 1st May 1942. But that a footage restriction actually brings in less imports and saves us dollars is another myth which the table of imports given below will explode.

Year	Footage Imported	Value in Rupees
1937-38	7,42,35,103	25,44,444
1938-39	7,38,55,853	24,29,188
1939-40	8,30,00,000	31,00,000
1940-41	7,00,00,000	24,00,000
1941-42	9,25,10,000	38,83,000
11,000 feet restriction imposed on 1st May 1942.		
1942-43	8,65,53,000	31,10,000
1943-44	7,87,24,000	29,80,000
1944-45	8,71,73,000	29,57,000
1945-46	8,08,94,000	29,05,000

The war stopped on 2nd September 1945 and the figures given above are before and during war emergency years. And yet the imports during all these years have been more or less steady without any spectacular fall either in footage or in value. If what could not be proved correct during the war emergency years, how do the Government seek to justify now, during peace time?

And the additional presumption that a footage restriction helps to economise the use of raw film is another fallacious argument. For instance, producers like Shantaram and Mehboob exposed as much as 2,00,000 feet of negative film per picture to produce films like "Shakuntala", "Apna Desh", "Humayun" and "Andaz" while small producers often shoot as little as 25,000 feet for a picture. It is the choice of a subject and the method of a man's working that determine the consumption of raw film and a footage restriction can never regulate these factors of film production. Trying to regiment these producers with a footage restriction would amount to sabotaging the entire artistic base and urge behind film making.

Another reason given by the Government for imposing the present footage restriction is that the restriction will cut down the cost of production and benefit the producers. It is amusing to find a Government that has ruthlessly broken the industry's back with over 60% taxation still solicitous about the financial safety of the producers. What has the Government to do with a producer's production budget seeing that not a day in the long history of film making in India has the Government worried about the finances of the film industry? Every time the film industry has begged for some relief or other, more and more crushing imposts of taxation

The Hon. Shri Jagjivan Ram, India's Labour Minister, reads what labour news "filmindia" gives about the film industry in India. He is beaming without labour as he reads the "Editor's Mail."

have been imposed on the industry. And how can a Government facing bankruptcy in its own budget from year to year ever help any one else? Well, people who can't help others have no business to stop others from helping themselves.

It is also amusing to note that the Government, that states that the footage restriction may improve the quality of the pictures, claims in the same breath that this restriction will bring down the cost of production. This is a paradoxical proposition in film making. In film making quality requires money and time. The more money and time a producer uses the better the quality of his picture. A cheap picture can not be a quality picture and vice versa. It is therefore a stupid assertion to say that the footage restriction will bring down the cost of production and at the same time raise the quality of a picture.

Government-produced documentaries and newsreels and securing playing time for them constitute still another reason for restricting the footage. No one objects to the Government films being compulsorily shown along with the industry's commercial product. But why should the Government want to cut in into the playing time of the feature film—the main item of entertainment to the masses and the principal business item of the exhibitor—just to accommodate its own films? As the government films are pushed down the throats of the exhibitors by a law, they have no choice but to play them and pay for them, but why cut down the exhibitor's over-all playing time unnecessarily and compromise

his prospects of business in a country where sixty per cent of the audiences come from the rural areas and demand long films primarily as value for their money? If an exhibitor can not manage three shows a day within reasonable hours, he will give only two shows. But why not let him satisfy his patrons by giving them full value for their money?

This unreasonable, undemocratic and illogical footage restriction will hit the theatre trade very badly and that is where the different provincial governments in India get their supply of golden eggs regularly from day to day by way of entertainment tax. If the exhibitor fails to give sufficient time-value in length for the price of admission to his sixty per cent rural audiences, the villager will cease to see Indian motion pictures and in doing so not only shake the very stability of the Indian film industry but also deprive the different provincial governments of a large portion of their present lucrative revenue from the entertainment tax. Besides, with the film trade, the Government will also lose this rural audience for their documentaries and newsreels. What happens then to the rural votes during the next elections? And how will our little white-capped Caesars be introduced to the masses if less people see our main pictures?

What particular talent in State economics do the Government betray when they permit this silly footage restriction to cut down ultimately their own revenues from the Entertainment Tax considering that "Chandralekha" alone paid the Government nearly 33 lakhs of rupees in Entertainment Tax within 18 months?

Deepak Asha plays an important role in "Jalte Deep", a social story produced by Nihal Film Corporation.

Apart from this, the footage restriction on Indian films will expose the Indian pictures to an unfair competition from foreign films, many of which these days are produced with longer footage than 11,000. These foreign films will probably be exempted under Section 11 of the Cinematograph Act and they will not only present an unfair competition to the indigenous product but will also upset Government plans to regulate shows in theatres with the help of the footage restriction. Where then is the sense in imposing a restriction which in its working benefits foreign producers at the cost of our own people?

Apart from the economic and legal aspects of this footage restriction problem, it is necessary for the Government to analyse and study the causes that have contributed to the success of the motion picture industry in India despite lack of finance, lack of technical training, crushing taxation and apathy from the government.

Since the production of the talkies three outstanding factors have sustained the industry through many a crisis: traditional and popular themes, language and music.

The average Indian has almost a fanatical attachment for his mythology and folklore, for his ancient virtues and customs, for his mythical gods and heroes and he is never tired of seeing these subjects on the screen again and again with the result that within the last three generations the stories of Raja Harischandra, Seeta, Savitri, Ram, Krishna and others have been presented on the screen at least a dozen times in each case. Many other elevating episodes from Indian mythology, history and folklore have continuously, through 37 years of film making, held millions spell-bound all over the country. The audience that comes for these types of pictures is the backbone of the film industry in India. But these are stories from time-honoured epics and they cannot be produced in 11,000 feet. Their heroes have become gods and their words have become prayers in millions of Indian homes, and their stories can not be cut short and squeezed into 11,000 feet. If these stories are cut short because of the silly footage restriction, the producers will be accused of distorting our sacred traditions and the pictures will not draw any audience.

The second important factor is the language. It is because of our national and provincial languages that we have been able to keep the field against foreign competition. But the Indian languages are slower in speed in comparison with the English language. By "slower in speed" we mean that the Indian languages require more words and time to express the same idea than the English language would. Tests once taken by the All India Radio proved that the Hindustani language was slower by 25% in this respect than the English language while the Tamil, which makes a rattling noise with its obvious speed, was actually found 50% slower in words and expression.

A subject like "Hamlet", with its Shakespearean dialogue as its main attraction, produced in 15,000 feet will therefore require as much as 18750 feet in Hindustani and 22500 feet in Tamil. These are scientific facts and not mere notions. With the footage restriction in force it is impossible to produce such classical subjects within 11,000 feet unless, of course, the producer drops

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In Ranjit's "Jogan", a social story to be released at the Liberty very shortly, Nargis looks prettier than usual.

the Prince of Denmark from "Hamlet" and produces the proverb rather than the play. How then are we to fulfil Pandit Jawaharlal Nehru's dream of reviving our ancient culture if our classics are to be guillotined by a silly footage restriction?

The third, and probably the most important factor in the stability of our film industry, is the music. Indians are a nation of music mad people—not just a few of them but all the 350 million of them. They sing at births, they sing at funerals; they sing in cradles, they sing in beds; they sing in homes, they sing in streets; they sing in speech, they sing in prayers.

The professional singing girl is an old social institution in India and whatever her age—from 15 to 60—Indians visit her place often to hear the same song again and again for the thousandth time. It is in this Indian's racial love for music that the film producer has discovered a repeat value for his picture. He knows that a story can't be told twice but a song can be given a hundred times without tiring the audience. Music is therefore the main backbone of the stability of the Indian film industry. If music goes out of our pictures profits go out of film making.

An Indian producer has therefore to give at least eight songs in a picture—sometimes more. Eight songs require 2400 feet which leaves only 8600 feet for story-telling. Applying the silly footage restriction and the comparative speed test with the English language, the Hindustani version, which is 25% slower, will have an effective footage of 6450 feet within which the story has to be told while the Tamil version will have only 4300 feet. Doesn't that reduce the whole affair to an absurd farce?

And this absurd farce continues because our white-capped rulers lack the brains to think methodically.

No sensible producer, who knows his audience well, is going to risk a big picture with such a stupid footage restriction in force. Doing so will amount to committing commercial suicide.

And we wonder whether the Government even know the statistics of a big picture and how "it benefits not only numerous local trades and the film industry but also the Government?

We give below some statistics of "Chandralekha" the box-office storm produced by Mr. S. S. Vasan of Gemini Studios, Madras, in Tamil and Hindustani:

Statistics of "Chandralekha" in two versions: Tamil and Hindustani ending 31st December 1949.

Production Cost with copies	Rs.	30,83,200
Additional cost of newspaper publicity in English, Tamil, Telugu, Hindi, Assamese, Gujarati, Marathi, Oriya, Bengali, Urdu, Sindhi and Gurumukhi papers and periodicals all over India upto 30-12-1949.	Rs.	5,74,500
Additional cost of outdoor advertisement by way of banners, posters and hoardings all over India.	Rs.	6,42,300
Number of people employed in the production of the picture: Main Artistes 22; Small part artistes 28; Dance Artistes 768; Extra Artistes 1737; Technicians 193; Labour 446; Music Staff 63; Creative Group 38; Administrative & Executive Staff 64; Unusual Staff including doctors & nurses 22. Total		3381
Salaries paid	Rs.	6,87,500
Cost of Settings & Material	Rs.	3,27,600
Cost of Wardrobe & Jewellery	Rs.	1,22,300
Other Set property	Rs.	62,400
The Circus Troupe, Governor's Bodyguards, Malabar Reserve Police etc. Cost	Rs.	1,74,300
Number of theatres where Tamil and Hindi versions shown upto 31-12-49		1090
Number of employees benefited at these theatres		28340
Tamil Version released on 9th April 1948		
Hindi Version released on 24th December 1948		
Number of people who saw the picture: Urban audience		1,19,08,144

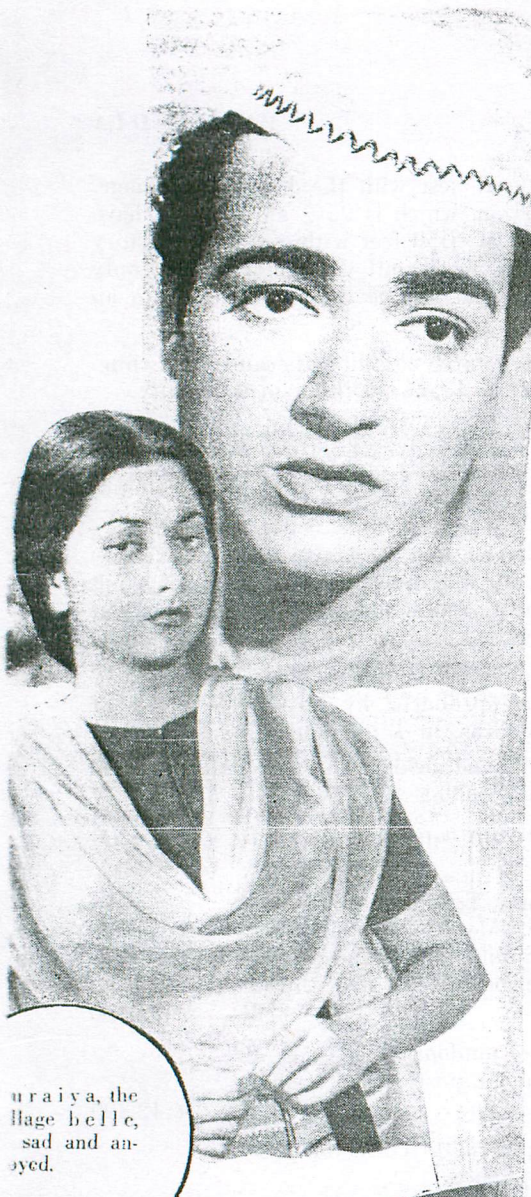
Snaps From
"KAMAL-KE-PHOOL"
A FAMOUS PICTURE

Christened At Last

Famous chief Baburao Pai is going to think a hundred times before he asks "filmindia" readers to name his production babies in future. For Production No. 10, he received thousands of names from all over the country and Baburao Pai and Producer D. D. Kashyap got so confused that they did not know for days which name to choose.

Producers become ill when they are asked to think and make a decision. Usually they get brain fever owing to the strain of thinking. Baburao Pai actually became ill and Producer Kashyap could be seen shaking and shivering around the town like the late Dr. Kotnis. Ultimately some one helped them to accept "Kamal Ke Phool", a name sent by Miss Raj Rani Mehra of Nai Sarak, Delhi. Miss Mehra has, of course, got her Rs. 100/- reward but the cost of treating these film executives was much more.

"Kamal Ke Phool" is a village story with Suraiya as the singing village belle. We are sure there is a village well in it. All village romances need the local well water to thrive. Such romances can't thrive on Tansa or Tulsi pipe water. And Suraiya is this time an outcast but Hari, the hero doesn't care. He knew that love beds have no caste.



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In a row beauties make cuties.

Rama is a pretty girl with pretty curves.

And this little village belle plays her own game.

Rural audience (i.e.: 60% of the total)	1,84,56,626
Total	3,03,64,770
Total gross collection till 31-12-49	Rs. 1,55,05,817
Total Entertainment Tax paid so far at theatres	Rs. 32,90,501
Nett theatre collections till 31-12-49	Rs. 1,22,15,316
Producer's share till 31-12-1949	Rs. 73,94,519
Number of copies printed for distribution all over India	227

And the picture has still a chance of 40% further exploitation in second and subsequent runs all over the country.

A major portion of the money spent in production was spent in indigenous items. Only raw films and chemicals were purchased from foreign countries. Over 80% of the investment has thus been retained in our own country and added to our national wealth.

90% of the dresses were the manufactures of Indian mills or handlooms. Costly lace and silk varieties were mostly purchased from Benares and Madura.

Set decoration materials such as: flower vases, decorative ware, wooden screens etc., were ordered from Baroda, Lucknow, Saharanpur, Hyderabad, Moradabad and Jaipur. Some rare tapestries were purchased from Orissa.

And this great picture which has entertained millions all over the country and benefited hundreds of indigenous industries and thousands of workers was produced in Tamil in 18,000 feet and in 14,900 feet in Hindi. The producer voluntarily cut down the length in Hindi by over 3000 feet not because of any Government restrictions which did not exist then, but because of the demand of Hindi audiences which he gauged correctly as proved by the phenomenal success of the Hindi version of "Chandralekha". The producer is thus the best judge of length because length affects his pocket more than it does the Government's.

And this picture which involved an investment of over 43 lakhs of rupees was not a box-office fluke. It was planned to be a success by Mr. S. S. Vasan. Without a careful previous planning no producer will risk such a big amount on production. And Vasan of all people is no fool by the widest stretch of imagination.

But will a daring and enterprising man like Vasan ever risk money on a picture with a restricted 11,000 footage knowing fully well that 60% of his audience comes from the villages—people who travel 15 to 20 miles to make a night of their entertainment by seeing a long programme?

This habit of seeing a long programme is again traditionally ingrained in the average Indian. He has been so long used to seeing "Ram Leelas", and stage plays and hearing "Kirtans" and "bhajans" till the early hours of the morning that he cannot understand a two-hour short programme—certainly not after travelling 15 miles from a distant village to see it. He wants to kill time primarily and he doesn't care what he is given so long as it is a dishful that takes him time to see and digest.

A producer who understands this all-important psychology of the rural filmgoer is destined to make money because India is still a land of 7,00,000 villages as Gandhiji had said.

The white-capped blokes sitting in New Delhi and taking a narrow urban view of the film industry in India can never arrive at a correct assessment of the film problems that matter in our essentially rural country.

In fine, there is only one thing to do considering the legal, moral or economic point of view and that is to scrap the footage restriction immediately and let art and commerce have their full scope.

The Select Committee which was recently appointed by the Government of India to report on certain important national industries enunciated a principle that "Indian economy being essentially based on private enterprise, any measure of regulation which threatens unduly to restrict its scope, may defeat its main purpose".

And the present footage restriction does not merely regulate but regiments in a Fascist manner the scope of an important national industry thereby defying the fundamental right of every citizen to freedom of expression.

Baburao Patel.

Munawar Sultana has more pictures these days than she can manage. Here is one more in "Baghi", produced by Caravan Pictures.

A Feature Presentation

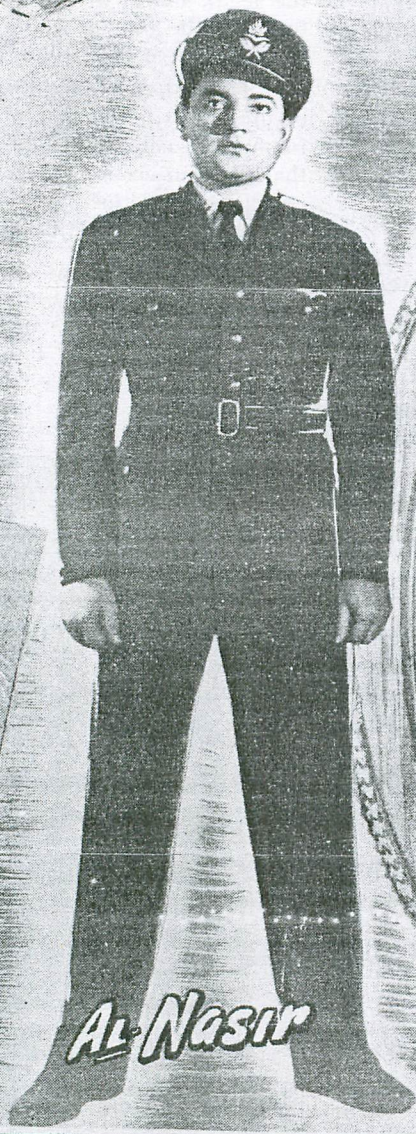
ATAS

Featuring

VEENA

AND

NIRUPA ROY



AL-NASIR

The FIRST PICTURE of Its Own KIND

Supported By:- KRISHAN ★ ZOHRA SEHGAL
SAJJAN & BADRI PARSHAD

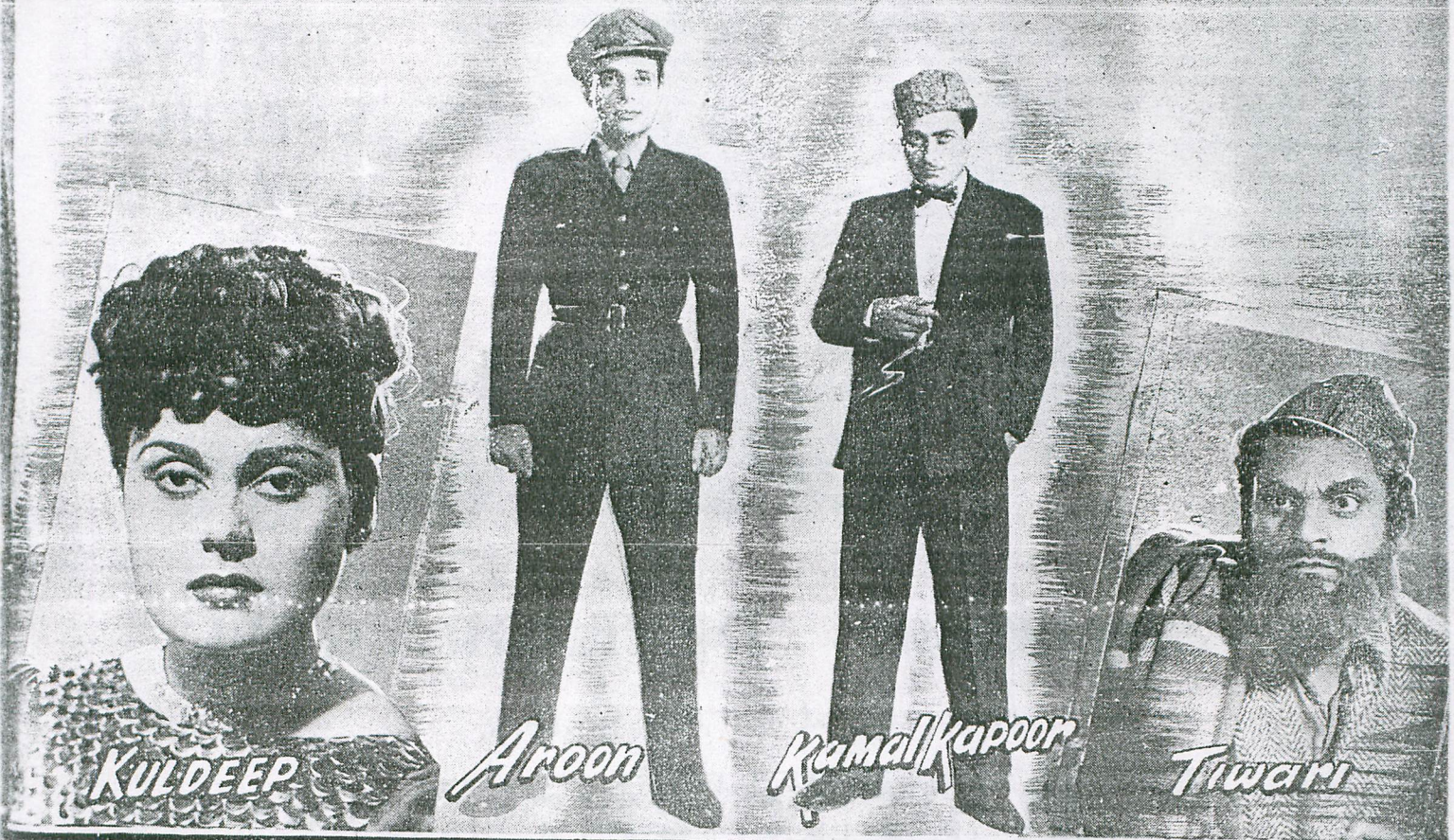
Songs & Dialogues
SARSHAR SAILANI

Music
HANSRAJ BEHL

Contact — RAJDEEP PICTURES

of a Challenge Subject

HMIR



Camera
CHANDU

Editing
BABUBHAI THAKKAR

Produced & Directed By
RAJINDERNATH JOLLY

CHANDU STUDIO

21, GRANT ROAD, BRIDGE (SOUTH) BOMBAY, 7

Story:
I. S. JOHAR

Music: **MADAN MOHAN**

Produced & Directed by:
DEVENDRA GOEL

Releasing at all key Stations,

"ANKHEN"

For Particulars Contact:-

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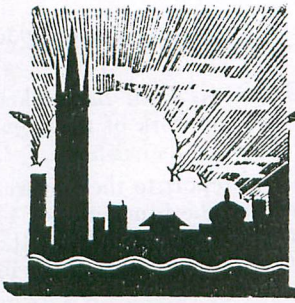
Mahaluxmi, Bombay 11.



Bombay Calling

This section is the monopoly of "JUDAS" and he writes what he likes and about things which he likes. The views expressed here are not necessarily ours, but still they carry weight because they are written by a man who knows his job.

OUR FILMS AND NATIONAL LANGUAGE?

The fanatics of narrow nationalism have forced the hands of our leaders to adopt Hindi as our national language. Rightly or wrongly this fatal decision has been taken and even the Constitution of the Republic of India has been translated into Sanskritized Hindi. In this language the Constitution will require another 200 years of education to be thoroughly understood by the people—if ever at all.

The English language has been given a license for 15 years while the Urdu language has been completely ruled out. Though Section 29 of the Constitution of India gives the right to the minorities to conserve their distinct language, script or culture in their particular groups, this section militates against the adoption of Hindi as the national language of India, particularly in case of the Urdu language, which though it has a different script, is still to a great extent in the same group as Hindi in its phonetics and philology. In fact the words of both the languages have so much intermixed with each other during the last 800 years that even Gandhiji was constrained to recommend the adoption of Hindustani as the national language of India. But the fanatic protagonists of Hindi had a field day after Gandhiji's death and we have now Hindi as the national language of 350 millions.

All this raises a constitutional difficulty in the case of Indian films which are at present produced in Hindustani—the wholesome mixture of simple Hindi and Urdu words. This cannot be done in future without jeopardizing the ultimate purity of our national language. Though it is now too late to quarrel with the decision to adopt Hindi as the national language, it must be conceded that having adopted Hindi as such, all our efforts during the next 15 years must contribute to make the Hindi language as pure and popular as the national language of 350 million people should be. Any effort to the contrary will amount to a defiance of the Constitution of the Republic of India.

Though the minority communities will enjoy their minority privileges under Section 29 of the Constitution, even as provincial languages will be in vogue in the different lingual provinces, the motion picture industry cannot seek shelter under Section 29 to perpetuate its present Hindustani medium, considering the fact that the motion picture is the most powerful medium for propagating and popularising a language among the masses.

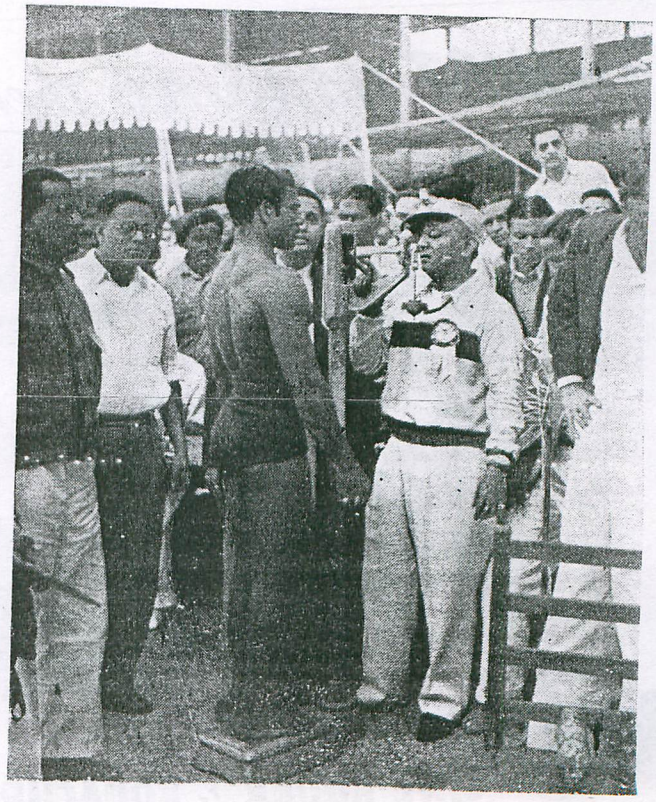
If the producers continue to produce pictures in Hindustani, they will very easily defeat the purpose of the Constitution makers of making Hindi, a pure and popular national language.

The other day while seeing "Arzoo", a village story of Hindu life, we were struck with the words of the songs sung by the Hindu village heroine. Sings the heroine: "Kahan tak ham uthayen gham jiyen ab ya ki mar jayen; are zalim muqaddar yeh bata de ham kidhar jayen". At another place she says: "Unhe khokar unhin ki arzoo hai kis liye dilko; hai koun aisa jo ab aasan kar de meri mushkil ko?"

This is Urdu poetry, pure and simple, and it is popular today with the masses.

But if this Urdu poetry is permitted to be sung in our motion pictures for the next 15 years, there will be no Hindi poetry left in the entire country. Likewise if Urdu words and idiom are permitted to be used in the dialogue of our pictures, the ultimate purity of the national language will turn out to be merely a dream of fools at the end of 15 years.

Our leaders must not underrate the powerful influence of a motion picture on the masses in this respect.



David, our popular character-actor, acted the master of ceremonies on the occasion of the 14th Indian Olympic Games held in Bombay. Here is David checking up D. P. Mani's weight after he created three new all-India records in weight-lifting.

It can defeat a hundred Constitutional ambitions with its triple appeal to the eye, to the ear and to the heart.

On the other hand Section 19 (a) gives to the citizens of the Republic the fundamental right "to freedom of speech and expression". Has this freedom necessarily to be in Hindi? Or can the producers express themselves in any language? As the principle of lingual provinces has been conceded in the Constitution, there is no difficulty about producing pictures in Bengali, Marathi, Gujarati, Tamil, Punjabi, Telugu, Assamese, Kanarese or even English. But the case is entirely different with Urdu and Hindustani as both these languages tend to corrupt the purity of Hindi, our national language, having a similar phonetic and philological base.

If the film producers are allowed to introduce Urdu words in their dialogue and songs, we shall have within 15 years a hybrid Hindi which is certainly not the ultimate complexion of a national language.

Some one has to decide this problem finally before the Central Board of Censors begins to cut out songs and dialogue on grounds of their being hybrid and the producers start piling up losses. Let us have a clear directive and quickly.

FILM ENQUIRY COMMITTEE!

Now that Producer V. Shantaram has finished the shooting of "Dahej" and Producer B. N. Sircar has released his "Manzoor", the Film Enquiry Committee appointed by the Government of India in August 1949 under the chairmanship of Mr. S. K. Patil has woken up to the need of proceeding with the work of the Committee after a little over six months of its existence.

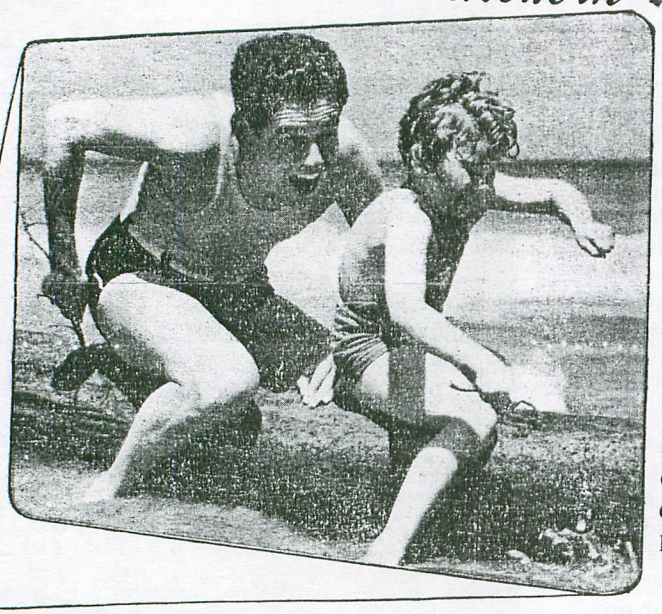
This Committee is intended to report to the Government about a hundred grievances of the film industry in addition to the basic requirements of the people of the country in entertainment and enlightenment through films.

S. K. Patil is a competent organizer with a great reputation for hustling and getting things done but all that he could manage in the Film Enquiry Committee during the last six months was a questionnaire in two sections: one to be answered by the people of the film industry and the other by the filmgoers themselves.

But S. K. Patil said on, Sunday, the 5th of February, at his first press conference that the response to both the sections was very disappointing. He did not, of course, state the reasons for this.

The reasons, however, are patent. The Indian film people in general did not approve of the appointment of V. Shantaram and B. N. Sircar on the personnel of the Committee without consulting their several associations and these associations actually expressed their disapproval of these appointments by convening protest meetings. With the film people sulking from the Committee for six months, it took a lot of tact and persuasion on the part of Patil to woo back the magnates of the film industry to a point of their agreeing to give a reception to the personnel of the Committee. Six

JUST IMAGINE them in ACTION!



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Recapture the thrills of those fascinating holiday scenes, in all their exhilarating movement . . . in glorious true-to-life COLOUR, too! **Kodachrome**, *the colour film made for amateurs*, gives you all this at a cost comparable with that of ordinary photography. And for brilliant black-and-white movies, outdoors or indoors, there's nothing like **Cine-Kodak** film — fast, panchromatic, even lower priced.

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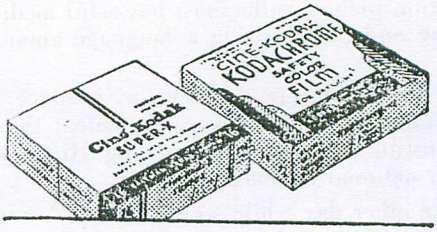


months were wasted in this process of prestige matching and the questionnaire remained unanswered. No one in the industry still takes the work of the Film Enquiry Committee seriously for the very simple reason that the film people immediately require relief in taxation, which, Committee or no Committee, the Government would never be able to give with their finances in a precarious state, now and in future.

As this main relief would be denied to the industry in any case, the producers are not at all interested in the other recommendations which are likely to be just so many restrictions on moral and reformatory grounds.

As regards the manufacture of raw films, every one in the film industry knows that it would be an uneconomic problem to manufacture raw films in this country without a basic chemical industry. Raw film is a bye-product of the main chemical plants in U. S. A., Belgium, Italy, Germany and other countries. Additionally it would need a world market to make any such manufacture a paying commercial proposition. Who would buy the essentially crude Indian raw film, if at all it is manufactured, in preference to the highly developed and scientifically manufactured raw film by foreign manufacturers like Kodak, Agfa and Dupont? This intention of the Committee becomes therefore a pious and theoretical platitude and here again film producers would be denied relief in their most important item of the basic requirements of the industry.

Judged by the standards of some politicians and educationists, the film folks may not be educated people but they have a lot of practical horse-sense to understand that the Film Enquiry Committee will ultimately produce the proverbial mouse after keeping the mountain in labour for a year and half. It is not surprising therefore that the Film Enquiry Committee and its questionnaire on the film industry had a cold reception from the film people.

The other section of the questionnaire refers to "The Film and the Public". It is an attempt to collect the reaction of the filmgoers themselves about the entertainment they get. S. K. Patil said that 3500 such questionnaires were issued to the general public i.e. one for 100,000 of our population. Even this man in a hundred thousand has disappointed the Committee by not replying.

And why should he care to reply? Isn't it enough that he has to pay heavily for some doubtful entertainment in shabby environments from week to week? He doesn't even know what the whole row of a Committee is about? As a man in the street, he has not been told what he is going to get out of this Committee ultimately. The Committee has not set itself any ideals which might appeal to the average filmgoer. The Committee is merely inquiring and filmgoers have no time to satisfy the curiosity of a group of nosey Parkers.

The publicity department of the Committee, if there is one, has miserably failed so far either to enlist the co-operation of the film industry or to rouse the interest and curiosity of the filmgoers. All that we know from press publicity so far is that V. Shantaram has refused to take the honorarium of Rs. 1200/- a month given to the members, thereby emphasizing the need and greed of other members of the Committee.

Besides, this questionnaire to the public seems to have been sent to the wrong people seeing that the most important reaction would be that of the chronic film fans. For instance, if the Committee had made an attempt to obtain the names and addresses of the innumerable readers of "filmindia" all over the country and sent them the questionnaire, the Committee would have by now collected very valuable first-hand information which could have been used to determine the requirements of the actual filmgoers in different parts of the country. "Filmindia" has a very intelligent readership of film fans who have been trained to evaluate films correctly during the last sixteen years. Their reaction to our films is what the Committee requires and not the opinion of people who pay to get their names published in the "Who's Who" section of year books and directories.

While talking to the journalists Chairman S. K. Patil told them of the possibility of sending a couple of members overseas, to different countries, to study the progress and problems of the film industry in those countries. This is a sheer waste of time and money. With the exception of special process shots and Technicolour, there is nothing that even Hollywood can teach us today. The mechanical equipment at present used in India is as complete and modern as that used in Hollywood. In commercial exploitation of films the problems in India have nothing in common with those in America. There is therefore no special knowledge to obtain overseas, knowledge which will be in any way useful to the Committee to determine their recommendations to the Government. Unless, of course, Chairman Patil is anxious to send a couple of members on a tourist trip to provide relaxation to hard-worked producers like Sircar and Shantaram. That is entirely a matter of personal favour with which the country's precarious dollar position has nothing to do.

At the speed at which the Committee is working at present we wonder whether its report will be ready even by the end of 1950 as promised by Chairman S. K. Patil. During that time V. Shantaram will have to produce at least two more pictures to arrogate to himself the year 1950 as he did last year by producing only "Apna Desh".

Making provision for Sircar's and Shantaram's production plans during 1950, it will be safe to presume that the report of the Film Enquiry Committee would be ready somewhere in the middle of 1951 by which time our white-cap rulers will be busy again wooing the voters for the new elections to perpetuate their power. By the time the new ministries are sworn in, the report of the Committee will have become too stale for any practical purposes and we shall have another government publication on the shelf like the one of 1927.

In any case all this will have silenced the producers till 1951 and that is not a bad return for all the taxpayers' money considering what a rowdy lot our producers are.

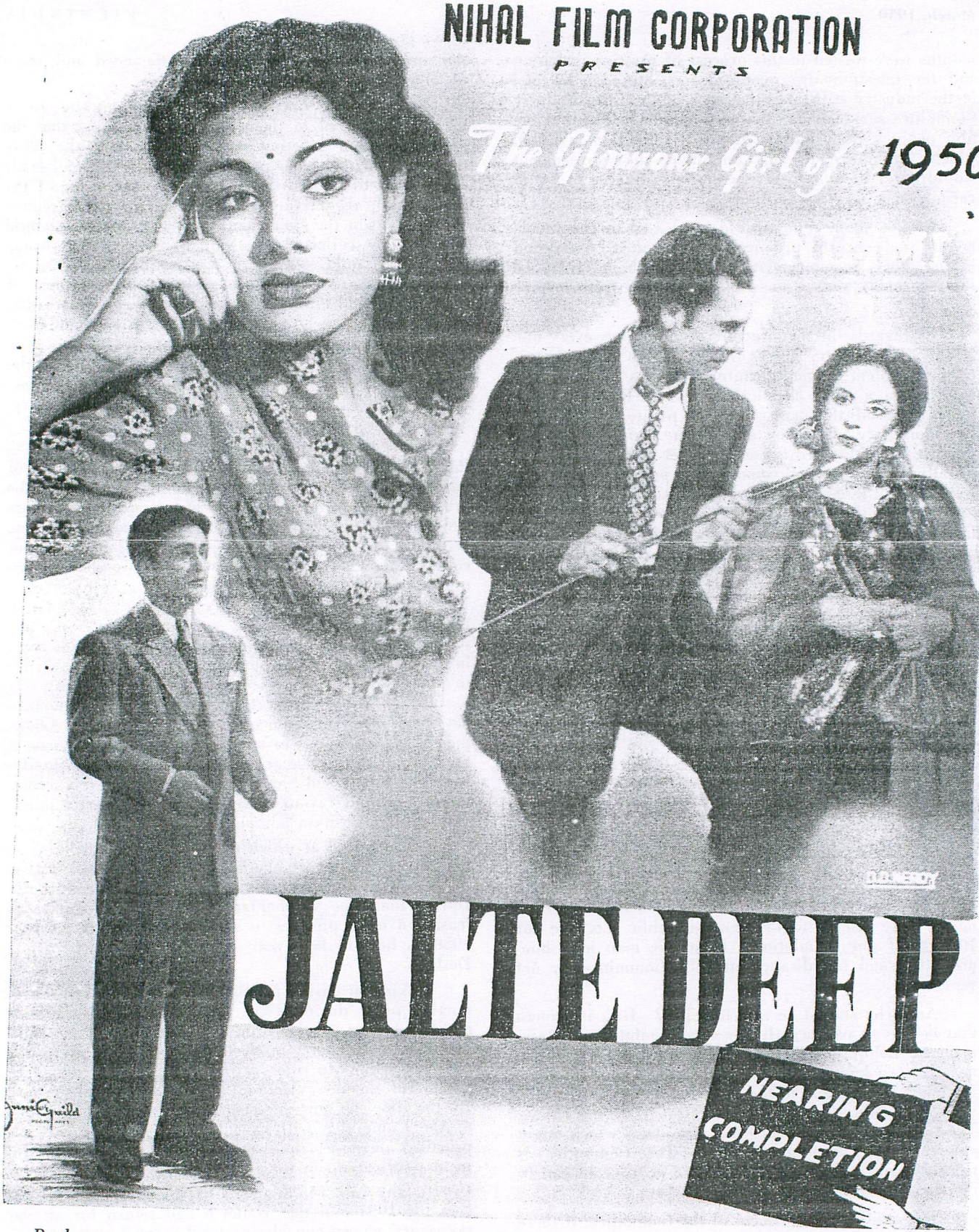
REPUBLIC DAY AND MUSLIMS!

For the first time in the long history of this country, India became a free country on the 26th January

NIHAL FILM CORPORATION

PRESENTS

The Glamour Girl of **1950**



JALTE DEEP

NEARING COMPLETION

Producer : **R. VASHDEV**

Music : **SARDUL KWATRA & T. K. DASS**

Direction : **DEEPAK ASHA**

NIHAL FILM CORPORATION
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OUR NEXT
"MANJU"

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1950, the Republic Day. It was the first day of its kind in the millenniums through which this ancient country has passed—a day on which 350 million people were given their first charter of freedom to rule themselves as they like under a secular Constitution.

In our secular state it should have certainly been a great day of rejoicing for all: Hindus, Muslims, Jews, Christians, Parsis, Anglo-Indians and others. And yet only the Hindus and the Christians seemed to welcome the Republic Day if what we saw in Bombay can be taken as an index of the people's mind. The Jews, the Anglo-Indians and the Parsis are very small communities and had they even danced on their roof tops their demonstrations of joy would have been lost in the midst of the vast masses of the two large communities, the Hindus and the Muslims. That they did not do so in Bombay was probably due to their natural resentment against the prohibition policy of the Government of Bombay. These communities thus had a local grievance and their fast drying throats just could not hail the dawn of the Republic without the future prospects of alcoholic stimulants. To make matters worse the Republic Day itself was declared a dry day and the patriotism of these minorities was thus unnecessarily strained a little further.

Forgetting the resentment of these little communities, it seemed that only the Hindus of India had got freedom on the Republic Day—the way they sang and danced all over the town, flagged their homes and shouted slogans of freedom from tree and tram tops.

The Muslims, the second largest community in India—40 million of them, seemed to have misunderstood the spirit of the Republic Day and observed it as a second Muharrum of the year. At least that is how it looked all over Bombay. In Bhendi Bazar, Null Bazar, Two Tanks, Byculla, Madanpura, Mazgaon Chakla, Mahomedali Road, Pydhonie and other thickly populated Muslim areas of the city, there was not a single national flag seen heralding the dawn of the Republic. Nor were there any illuminations except the usual fluorescent tubes in the Muslim kabob shops of Bhendi Bazar.

And did we see a Muslim anywhere in the huge crowds that perambulated to and fro for two days to see the official illuminations on the public buildings? Heavens, no! Neither human eyes nor microscopes could discover a single Muslim anywhere in those huge crowds in spite of the myriad lights with the help of which one could see even a sleeping pin on the pavements.

The Muslims had disappeared. The city of Bombay didn't seem to have any Muslim population. And if it had, it did not seem to know the internationally known event that India was celebrating her Republic Day on the 26th January 1950.

We blame the Government of Bombay for all this apathy from the Muslims of Bombay. It is a well-known fact that the Muslims are not fond of newspapers not being an educated community and it is quite likely that they did not know anything about India becoming a Republic.

It was the duty of the Government to inform the Muslims by Urdu broadcasts in streets about the Republic Day and its importance to them in a secular state and the ways of celebrating it. It was necessary for the Government to introduce to them our national flag, to which only Muslims in Pakistan seem to be allergic, and teach them how to hoist it on their homes on days of national celebrations.

We can't therefore blame the Muslims of Bombay for not celebrating the Republic Day. It is primarily the fault of the provincial government who robbed the good Muslims of a splendid chance of exhibiting their loyalty to our secular state.

Anyway let us hope for better understanding next year.

SHOWMANSHIP OR HIGHWAY ROBBERY?

The distributors and the exhibitors of foreign pictures in India seem to have revised their canons of trade these days the way we find them giving their patrons a shabby deal.

They seem to have adopted the technique of black-marketeers and profiteers of squeezing out as much money from the filmgoers every time they release a good and well-advertised picture. They do this by increasing the admission prices suddenly whenever some screen classic is being shown.

Though there is nothing in law, at present, to prevent this, it is nevertheless a shabby and unbusinesslike practice to penalise loyal filmgoers by demanding higher admission prices for a good picture while expecting them to continue their patronage for other pictures whatever their quality and contents.

Starring with the two Sultanas—Nigar and Munawar—is this Hindu "Sultana", Urmilla in "Baghi", produced by Caravan Pictures.

People who see foreign pictures all the year round object to this dirty practice which smells of greed and profiteering. We have received a number of letters complaining about the increase in admission prices for "Joan of Arc", a picture produced by R. K. O. Radio Corporation of America and released at the Eros in Bombay recently.

If the distributors and the exhibitors of foreign pictures have decided to exploit our middle-class filmgoers in this unbusinesslike manner with a view to remit more dollars to America, it is time we prepare a case for freezing some of these dollars in India to prevent our national wealth from being taken overseas.

And we might as well demand the standardization of the admission prices with a view to regulate the exhibition trade on national lines.

These grab-and-run tactics of foreign distributors leave a bad stink behind and unless the R. K. O. gives us a satisfactory reason for increasing the admission prices in case of "Joan of Arc", we are afraid that a national campaign to freeze a part of the collections of foreign pictures in India will have to be launched.

The Americans are our friends today but friendship cannot be a one way traffic and certainly not with some American distributors bent on exploiting every opportunity ruthlessly to their advantage. As showmanship does not permit a highwayman's code, we hope a word to the wise will suffice.

We would like to hear that "Joan of Arc" will be shown in future at normal prices just as M. G. M. is showing "The Three Musketeers" without increased admission prices.

ILLEGAL AND IMMORAL RESTRICTIONS!

Acharya Kishore Sahu's interview against publicity restrictions by the Indian Motion Picture Producers' Association in the January issue of "filmindia" has upset the sponsors of these restrictions considerably. They are trying to win and woo Acharya Sahu's support to the illegal and immoral resolution which denies every producer his fundamental right to trade freely in a free country and in an honest and competitive manner.

It is strange to find that while our country has become a free Republic after ages of slavery, our producers are being saddled with unreasonable restrictions by a small clique of frustrated producers.

The I.M.P.P.A. has a membership of 230 producers. The decision to standardize and restrict publicity does not only affect all these 230 members but also the producers and distributors in Madras, Delhi, Bengal and other provinces.

And this all-important resolution compromising the fundamental right of every producer, was passed on the 9th of November 1949 at a meeting which was attended only by 15 members. Which means that 15 members decided the fate of 230 members and compromised the chances of all of them being successful as producers in a competitive field.

From the 15 only two persons are regular producers: Mr. Chuni Lall of Filmistan and Acharya Kishore Sahu. Acharya Sahu voted against the resolution, leaving 14 to vote in favour.

From the thirteen without Chuni Lall, three are producers of single pictures at long intervals: J. B. H. Wadia, the President; Jaimini Dewan; L. G. Bhole (Prabhakar Pictures).

Four more: Jagdish Sethi, S. J. Bhatt, R. B. Haldia and G. Jagirdar have stopped production due to financial fatigue.

From the rest Ishrat Jafri (Mazhar Art Productions) R. C. Pandya (Shree Sound Studios) C. C. Parikh (Praja Pictures) and Hari Raj Singh (National Artists) have stopped production long before while M. A. Mughni and K. M. Multani will have to refer to their biography to find out what and when they produced last.

It is thus apparent that only five members, including the intermittent producers like Wadia and Jaimini Dewan, could call themselves as active producers. Out of these one voted against the resolution which again means that four lonely producers decided the fate of 230 members. What a strange trade democracy is this?

The I.M.P.P.A. is an association of producers registered under Section 26 of the Indian Companies Act of 1913. This section specifically states that a license from the local government can be got only if the association is formed for the purpose of promoting commerce, art, science, charity etc.

Does the restriction to prevent free expression in trade and commerce amount to "promoting commerce"? It is time that this clique of producers which rules the roost at the I. M. P. P. A. read the high ideals set out in their own Memorandum of Association and acted up to them in the interests of the members.

Apart from this, the Association cannot impose an agreement on its members restraining them from exercising a lawful trade or business. Doing so will be a denial of the fundamental right of every citizen to practise any profession, or carry on any occupation, trade or business" as described in Section 19 (g) of the Constitution of the Republic of India.

To say the least this resolution of I.M.P.P.A. to restrict freedom in trade is an unconstitutional measure calculated to deny to the citizens their fundamental right to trade as best as they can.

Forgetting for a while the legal and moral aspects of this unholy resolution to standardize and restrict publicity and thereby restrain the producers from doing free trade, the members of the I.M.P.P.A. must not lose sight of the practical side of this resolution.

As it stands today, the resolution mainly affects the space in newspaper advertising. Popular dailies like: "The Times of India", "The Hindu", "The Free Press Journal", "The Hindustan Times", etc. will be the greatest sufferers in film business.

The support of these popular and well circulated dailies is very badly needed for the Indian film industry now for its propaganda with the Film Enquiry Committee in session. Why should these dailies support an industry if the people of the industry impose unreasonable and immoral restrictions on publicity—restrictions which deprive the dailies of their legitimate business?

After all running a newspaper is as much a business as producing a picture.

YOU'LL HARDLY BELIEVE —

That S. A. Aiyar, Minister Morarji's publicity chief, forgot to inform the Muslims of Bombay about the Republic Day. The poor, illiterate Muslims misunderstanding the significance of the day observed it as a second Muharrum and unwittingly provoked a suspicion on their loyalty to the State.

That the Muslims of Bombay expected the government to distribute our national flags free on the Republic Day to flag their houses. Because of this second misunderstanding they could not exhibit any flags on their homes as no flags could be bought at the last minute. The Muslims are now angry with the Banias for rushing the flags to the blackmarket and preventing the Muslims from exhibiting their loyalty.

That while the Muslims of Bombay are loyal and loving towards the State. Pandit Jawaharlal Nehru says, about the Pakistani Muslims: "It is rather unfortunate if lack of coal leads one to rape women". Doesn't raping create heat and warmth for both which coal could not have given? The Muslims in Pakistan must keep warm somehow.

That many Muslims in India also know this new art of keeping themselves warm but we have still enough coal in India to practise the old-fashioned method of warming the bodies.

That Al Nasir and Veena were asked to leave India and go to Pakistan but then they asked for an extension to finish their work in a picture called "Kashmir" saying that they were both doing patriotic work for India. One wonders how Pakistan nationals can do patriotic work for our Republic.

That anyway let us hope that their work in the picture "Kashmir" helps us to get Kashmir out of the hands of those brigands. And let us hope that Al Nasir and Veena don't sign up more patriotic pictures on the same lines in India.

That of all people Yaqub, our popular actor, had to go to Pakistan to get the blessings of a Pir of Karachi for his new picture. It seems that with blessings from Pakistan a picture is bound to be successful in India.

That if Yaqub's experiment becomes successful many Muslim producers will run up to Karachi for blessings of the Pir and Pakistan will then have to stop the blessings from being exported to India.

That there seems to be some truth in this blessings-of-a-Pir theory, the way actress Munnawar Sultana goes either herself or sends her sister or other relations so often to Pakistan. And Munnawar has in consequence become a very prosperous star. But Munnawar's pet Pir seems to be too fond of women's gold ornaments. Some of these Pirs are crazy guys. One fellow in the Punjab asks for the first child of every disciple.

That Producer Kardar's Pir seems to be fond of Indian pictures and Kardar, a devout Muslim that he is, cannot help but buy many Indian pictures with his hard earned money and send them to Pakistan. One wonders how Pir Ismail Noor cultivated this taste for Indian pictures.

That Producer Kardar's worst headache, however,

Presenting

KAMINI KAUSHAL

in her immortal role

in

NEECHA NAGAR

(Winner of the Grand Prix at International Film Festival, Cannes, France)

Directed by: **Chetan Anand**

And they say:—

'The presentation of an Indian film at Cannes is an event of great importance to the festival .....Neecha Nagar is a real social drama played by Indian artists.....

—RAYMOND BARKAU,
'L'Ecrain Francis et leParliote, Paris.

'Neecha Nagar, to my mind, is the nearest approach to an Avant Garde attempt in India ..... in parts it reminded me of Fritz Lang's Metropolis.....the film, in contrast to other films, had the effect of being clearly above the average.

—RANEN ROY, The Republic, Calcutta.

'..... It was shown to the Hon'ble Ministers of the Bombay Govt. and practically to all Congress Leaders..... It was liked and praised by all of them for its subject and the way it was produced.....

—M. Y. NURIE, Vice President. *Bombay P.C.C.*

For U.P. & Delhi, contact:—
Chal Chitra Kala Mandir, Collectorgunj, KANPUR.

In "Baghi", produced by Caravan Pictures, Nigar Sultana gives a fine fighting performance that will thrill the audience.

is that the Pir won't send him the money which these pictures collect in Pakistan, even through the Lloyds of London, and all the money has to lie idle in the banks of Pakistan much against Kardar's loyalty and sentiment for India.

That last month Producer Kardar is reported to have invited twenty-three guests for a grand banquet (khana) to celebrate the new freedom which his brother-in-law Mehboob was granted by the Custodian of Evacuee Property in Bombay. Producer Mehboob was at one time declared an evacuee and Kardar spent months in mourning for his beloved brother-in-law.

That with the superstitions about the Liberty Cinema piling up every day little Habib Hussein is thinking of selling the theatre to someone who can defy these superstitions. Apart from superstitions, it is high time Habib got rid of the cinema because pictures have already started failing at the box-offices. And with Ranjit pictures running, the Liberty will soon be a forgotten theatre.

That presiding over the Saigal Day at Sundrabai Hall, Chandulal Shah did not risk his "Inglis" and spoke in Gujarati which the college students did not understand. The students thought that Chandulal mixed up Tansen and Saigal rather badly but they sweated in shudder when Chandulal announced his threat that he would produce a Ranjit picture on Saigal.

That the students got so scared of this new Hydrogen bomb of Chandulal that they intend to wait on him in a kneeling deputation with prayers to save the soul of Saigal from further torture. Chandulal shouldn't submit unless all the students in India buy season tickets to see Ranjit pictures for a year. These students must be punished for rousing Chandulal's love and sentiment for Saigal and that too in the presence of his widow.

That black is the lucky colour of Chandulal Shah the way his "Balam", "Chakori" and other black horses win races after races at Mahaluxmi. It is high time he took a black partner in film production. That might change his luck. Miss Gohar is too fair to become a lucky mascot for Chandulal with his stars favouring the black colour these days.

That producers must be great believers in astrology the way they change their ways with the stars. Strangely enough those very producers, who once abused and condemned the personnel of the Film Enquiry Committee, very recently gave a reception to the very people who were abused. The stars of the Committee seem to have improved during the last three months.

That the first Indian picture which the Film Enquiry Committee will officially see will be "Dahej" of V. Shantaram. After that the Committee will plan the lines on which motion pictures should be produced in India. Let us hope, however, that the Committee will prepare its report before Shantaram begins shooting his next picture.

That Prithviraj, the great, is working in "Dahej" not because of the "dahej" he will get in cash but because he made Shantaram go to College Street and beg of Prithvi to work in "Dahej". And in "Shakuntala", Shantaram was waiting for Prithvi to go to him. Times have changed.

That Prithviraj doesn't care much for film work excepting that he demands a lakh of rupees for a picture and that is money he needs to keep Prithvi Theatres running so that he can bore us more with his long-winded lectures. People wonder why Raj, in whose bank money is raining through "Barsaat", does not finance Prithviraj instead of making his old father work in rotten pictures?

That little Raj Kapoor is seen these days taking his wife everywhere and proving to us thereby that he goes to more places with his charming wife than with others. We are impressed and happy too because Raj's wife looks more sweet and charming than a dozen stars put together.

That Raj's spectacular success in "Barsaat" seems to have gone to his head, the way Raj throws his weight about these days. It is always difficult to digest success and adolescents get constipated too quickly. But Raj's uncle, Trilok Kapoor, is also constipated these days and people wonder why?

That with Kamini Kaushal staying in the Swiss Hotel in Delhi, the operational headquarters have shifted to Delhi these days. Sood, Commander of the home

base and Dilip Kumar, chief of the Azad Forces, both visited Delhi recently for operational reconnaissance.

That both returned to Bombay happy and smiling satisfied with the general condition of the terrain and the target. With the tree growing in the home garden and the fruit threatening to fall in the neighbour's compound because of a crooked branch, the problem has almost assumed an U.N.O. complexion.

That "business as usual" seemed to be the slogan of the day on the 30th January, the second anniversary of Gandhiji's death. Even the cinemas played to full houses. How quickly is a man forgotten?

That Errol Flynn, the virile Irish actor, had an air crash in Bombay which landed him with an air hostess. Only next morning did the Hollywood actor discover the rickety wreckage he slept the whole night with. Was it a case of any port in a storm?

That following in the footsteps of Rita Hayworth, Ingrid Bergman another Hollywood star, has also presented her would-be director-husband, Roberto Rosselini, with an advance sample of the children she will bear in future. That child stops all future argument though the Catholic Church has not yet nullified Roberto's first marriage. Now that the child is also crying for the marriage, let us hope Ingrid and Roberto make up their minds soon and the Church nods quickly.

That Acharya Kishore Sahu's interview defying the I.M.P.P.A. restrictions on publicity has rattled the executive committee members rather badly. And with producers after producers ready to break the restrictions. "gentle" Jamsu, the president of I.M.P.P.A., feels like going to Kingdom Come these days.

That the Bombay producers did not run around Gemini's Vasan the last time he visited Bombay and no dinner parties were given to this South Indian "frankenstein" of Bombay producers. But Vasan still has some friends who serve a dinner with love and affection without the producers' conventional hypocrisy.

That though the Bombay producers did not give Vasan any parties this time quite a few of them are paying him a compliment indirectly by producing new fighting copies of "Nishan". It is amusing to watch the way some of our acting boys and girls are made to sweat at swords these days. In place of bread they are now giving Vasan the salt of their sweat—a more sincere token of admiration.

That while the Pakistan Government allotted and reallotted all the Hindu cinemas to the local goondas, the East Punjab Government still cannot make up their mind about allotting Muslim cinemas to Hindus even after 2½ years after partition. Probably they can't find suitable goondas in India.

That Vladimar Sayadiants of Soviet Films calls press boys and local Communists to free shows of Soviet films and gives them chocolates to eat. Let us hope the chocolates at least are not dipped in the Red ideology.

That if the charming Ala Sayadiants, the silent sigh of many a Gujarati millionaire of Bombay, would distribute the chocolates, even Editor Baburao Patel would agree to see the Soviet films. Ala would make a better chocolate charmer than the synthetic one created by some drunken journalist in our film industry.

That the Bhatt Brothers, Vijoo and Shankerbhai of Prakash, invited Jaya Prakash Narayan, the Socialist leader, to inaugurate a "Workers' Raj" in the Prakash Studios and in doing so automatically guaranteed two hundred socialist vote collectors and quite a few cars for the next elections. With Chandulal Shah already sold out, the film industry is fast joining the Socialist Party of India.

That Income-tax Officer Jadhav is still scrutinizing pictures after pictures searching for Badshah Begum, Suraiya's granny. He has even changed the glasses and is using a microscope these days but the old Begum still continues to be elusive even though a lot of money has been paid to her for artistic work. All great artistes are invisible.

That Badshah Begum is not much worried about Income-tax Officer Jadhav carrying her photograph in his purse like a modern Romeo. What worries her is Kamini Kaushal playing at six theatres in the city while her own Suraiya has not yet earned this distinction. It will be a good idea to organize a Suraiya Week to give the grand dame some peace of mind.

That Meena, the Pakistan-born Muslim actress, is reported to be doing better refugee-relief work than the Government of India. They say that she earns a lot of money doing hard work and with it helps a refugee producer to produce pictures and to relax when he is tired. Wish we could say the same thing about other Pakistan-born Muslim actresses!

That Zahur Raja, the negroid-haired president of Pakistani producers and ex-husband of Meena, wants one Pakistani film to be compulsorily shown in India for every four Indian films imported into Pakistan. That is the only way, according to Zahur, to teach Indian producers a lesson.

That according to Zahur Raja, Muslim artistes and directors "are daily pouring into Pakistan" being disgusted with India and he likes their exodus because "Indian producers are exploiting our best Muslim talent heartlessly."

That according to Zahur Raja, all Muslim producers in India are very anxious to shift to Pakistan but the Income-tax authorities in India won't even let them move out of their homes. Zahur wants all Muslim artistes, directors and producers "to defy the Indian authorities and cross over to their own motherland". What have Producer Kardar, Suraiya, Nargis, Munnawar Sultana and Pramilla to say about this?

That of all people Journalist K. Ahmed Abbas, the man who never cared for money or advertisements, has these days to go round to the producers canvassing advertisements for his Hindi magazine. When he fails to sell a page, he sells them a story at least. And yet Editor Patel remains the most money-conscious journalist of India, though no one has yet seen him canvassing advertisements.

HINDUSTAN CHITRA

PRESENTS

A POWERFUL DOMESTIC DRAMA

Hamara Ghar

PRODUCED BY

KISHORE SAHU

Starring: Durga Khote—David—Agha—Ramesh Gupta—Yashodhara Katju—Veera—Geeta Bose — Anant Prabhu — Umakant — Meena Kumari — Lalita Rao

Story & Dialogue
Pandit Girish

Directed by
NANABHAI BHATT

Music
Chitra Gupta

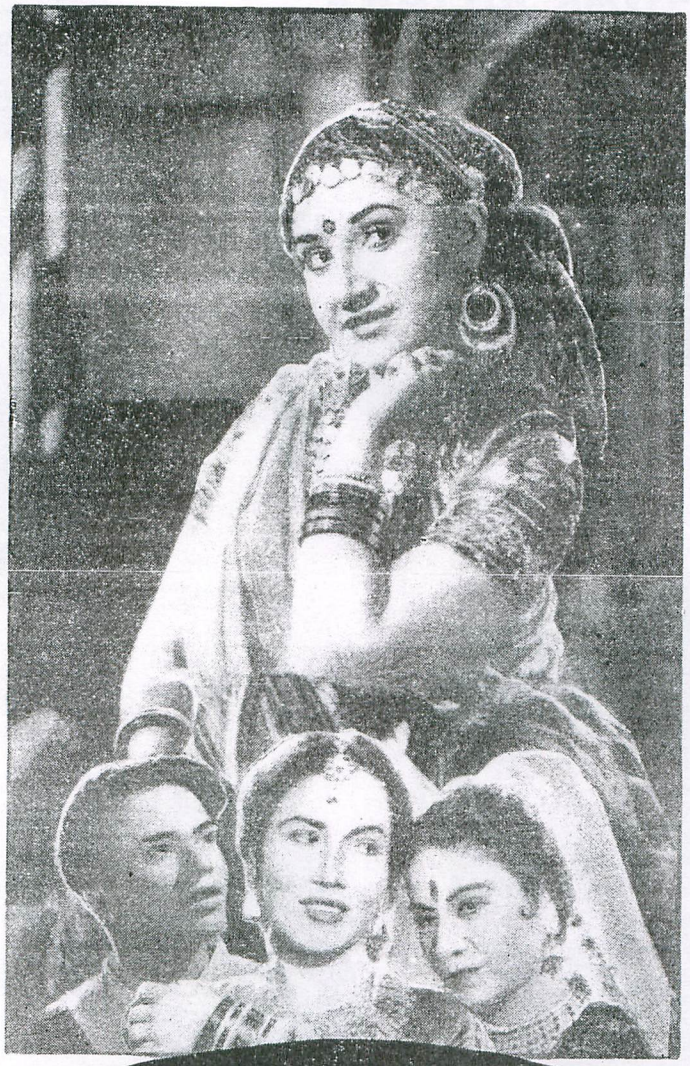
For Territorial Rights of Bomba

HINDUSTAN CHITRA

HINDUSTAN CHITRA

PRESENTS

A RIOTOUS MUSICAL UNDER PRODUCTION



BIJLI

PRODUCED BY

KISHORE SAHU

Starring : REHANA—PARO—RAMESH GUPTA—BADRI PRASAD—SUSHIL SAHU
VILAS MOHBE—SATYANARAIN—AMIR KARNATKI—SITARA

Lyrics
Bharat Vyas

Directed by
SUSHIL SAHU

Music
Khemchand Prakash

Pakistan and South Apply to :—

CHEMBUR—BOMBAY.

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Present

NARGIS, DILIPKUMAR & MUNAWAR SULTANA

in

Babul

Kala Studio

Music
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Photography
FALIMISTRY

Direction
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Particulars:—

Tarachand Pictures, (Bombay Presidency)
Mulani Film Corporation, Karachi (Sind & Baluchistan)
Fine Art, Calcutta (Bengal)
Goodluck Pictures, Delhi (Delhi, U.P., East Punjab)
New India Film Corporation, Bombay (South India)
Jamnadas & Co., Khemgaon (C.P.C.I.)
Overseas Film Circuit, Bombay (Overseas)
Khalid Halim & Co., Lahore (West Punjab & N.W.F.P.)

For particulars:— **SUNNY ART PRODUCTIONS.** 145, Famous Cine Lab & Studios, Mahalaxmi, BOMBAY.

EDITOR'S MAIL

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

ARJAN D. BHARWANI (Ootacamund)

Why do our ministers travel by air when Gandhiji travelled by third class always?

Gandhiji was preaching, the ministers are ruling. Missionaries walk barefoot, while rulers need chariots.

What are the highlights of a Maharaja's harem?

Like the Maharajas' stables, the harems are for sale now.

What has happened to the teachings of the Father of the nation?

Father made a will and left them all to his only heir, Jawaharlal Nehru, cutting us off completely.

What do you think of "burqa"?

A handy device for advertising fair feet.

What is an air romance?

An air hostess in a hotel.

What is your opinion about the Russian picture, "The Stone Flower"?

A stupid story of a sissy with bad colour.

Has anybody in Bombay felt the absence of Pandit Indra who is in South India nowadays?

No one, not even his own brothers. Panditji is not a very pleasant company. He has a tongue coated with wrong notions.

What do you think of lying at the U. N. O.?

It is a close race between the Jews of Israel and the Muslims of Pakistan.

What are your views on central censorship?

I criticise after a mess—never anticipate it.

What is the idea of wearing white caps during black-market hours?

The white cap has become a royal seal on black acts these days.

What is a vote?

Bread which idiots throw into dustbins.

Whom do the politicians follow—Mahatma Gandhi or Pandit Nehru?

Politicians are bloodhounds—they chase the rabbit of their own ambitions.

What do you think of the women politicians in India?

They have only a nuisance value.

What do you think of dancing as a profession?

It is too much of a sweating for a small meal.

What are national humiliations?

Prohibition and similar restrictions on a free people.

Does crime ever pay?

If you crown it with a white cap.

What is meant by erecting stupas when millions of Indians are half-naked and half-fed?

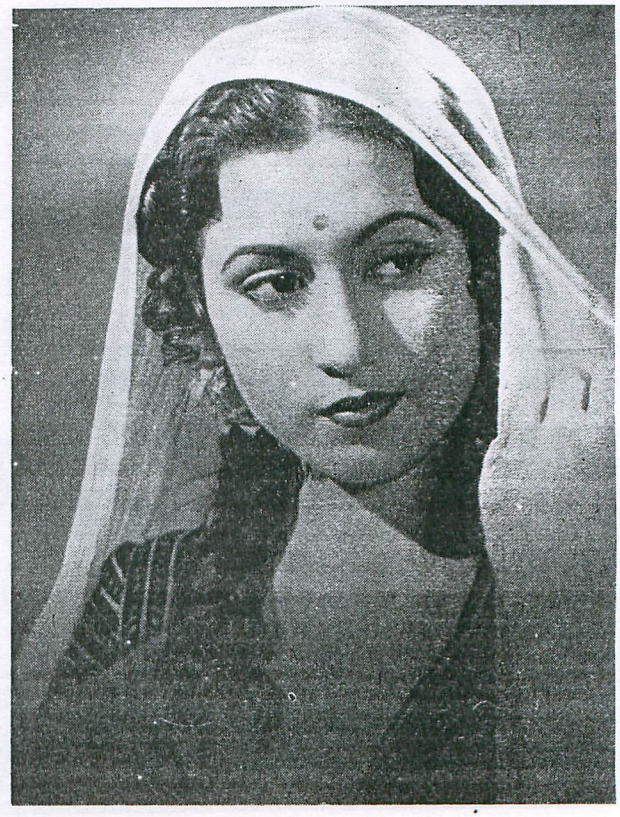
All Caesars need footprints on the sands of time. They rule the present and haunt the future with their fame. The half-fed and the half-naked are the endless pilgrims of history—people who worship at these pillars of fame and power.

Does honesty in politics pay?

Though politics is as old as man no one has yet experimented on these lines. It is therefore difficult to hazard an opinion on honesty in politics.

Should a minister have a motor car?

Caesar without a chariot? Perish the thought, you heathen!



Madhubala looks more charming with years. Here she is in "Hanste Ansu", a social story of Akash Chitra, produced and directed by K. B. Lall.

She Makes HEAVEN of The HELL of a HOME!
Starring
NARGIS, SHYAM, KARAN DEWAN
KULDIP KAUR, SHYAMA, SURAIYA
CHOUDHARY, GYANI, GULAB, BABY
TABASSUM, JOHAR and YAKUB
FILMKAR'S
"CHHOTI BHABHI"
written & Produced by
QAMAR JALALABADI
directed by
SHANTI KUMAR
music
HUSANLAL BHAGATRAM
filmkar LTD.
74/94 TARDEO, BOMBAY. 7.
D.D.NERUR
Kala Studio

What do you think about the Hindu Mahasabha's call for "Akhand Bharat"?

It is their old call which the Congressmen didn't hear and cut the country into bits and uprooted millions.

What is the advantage of being known as truthful?

You can pass off a few lies without being detected. Men having a reputation for truth often tell the most dangerous and effective lies.

What are your relations with God?

Very cordial these days. We have had no quarrel recently.

Where are rebels born?

In the cradles of tyranny.

Which is the most sacred book to you?

"Three Men In A Boat" by Jerome K. Jerome. That book has more wisdom in it than many religious books I know.

MISS SULOCHANA CHAUDHARY (Bombay)

Define elopement?

It is papa and mama rubbing hands at home and "baby" roughing it outside with a vagabond.

Are things cheap in Pakistan?

Yes, food is cheap. They took the granary from us and drove out our people. Now they have less mouths to feed. They are, however, short of money and cloth.

It is difficult to keep an account of the number of pictures in which Nargis is working these days. But here she is in "Bahana", produced by M. & T. Ltd.

P. RAMA RAO (Ichchaparam)

Have you ever been to an American nudist camp?

There is a corner for nudism in every home. American camps don't reveal anything basically different.

Do you think that marriage with a beautiful girl conduces to real happiness?

Not unless the girl has character in addition. Mere beauty is only an irritation to the neighbours.

What is the latest commandment of Minister Morarji Desai?

"Thou shalt not write in bad taste". He wants truth to be perfumed before presentation.

What is meant by the land army of the Socialists?

Don't listen to these Socialist guys. Half the time they don't know what they are talking.

S. A. KAZEMI (Calcutta)

Can you name a happy couple in our film circle?

Durga Khote and her husband. Both are over 50 and thus qualified to be happy.

FRANCIS D'SOUZA (Sholapur)

Why do retired army officers take interest in chicken farming?

Free eggs. Every one likes someone else to sweat for them.

N. RAJAGOPAL (Mysore)

Why do actresses marry after all?

A husband is cheaper than a driver, a cook, an errand boy, a tiffin man etc. And he doesn't come under the Trade Union rules. He can be there round the clock and the calendar.

Why can't Chandulal Shah wear suits?

When he did and went to a conference at Geneva, he became absolutely dumb. What is the use of wearing a dress that ties a man's tongue?

What is blood to a Communist?

Vitamin for his politics.

When does the idea of becoming a politician flash to a man?

When he becomes pregnant with opinions and wants to abort in public.

Our first Indian film was "Raja Harishchandra". What will be the last?

"Raja Harishchandra" again. Indian life is circular. It returns to the starting point.

What is the difference between the smile of a child and that of an old man?

Both are toothless but one has gums dipped in milk while the other has them washed in sin.

MISS KUNDA SARANG (Bombay)

Does man sweat for love?

For love he bathes and powders. Sweating and swearing come in after marriage.

MISS ANIMA CHATTERJEE (Bankura)

Do angels sing?

And the devils dance. That is the tragedy of music.

Have flowers a language?

It is a dialogue in technicolor to be heard by the eyes.

If eyes had no tears?

Romance would be an item of prohibition.

What is a diary?

Often an escape from conscience but usually a mirror of self-importance.

What is an ambassador's wife?

An official nuisance which neither the nation nor the ambassador can afford.

A. B. NATESAN (Chittoor)

What do you do to keep designing women from your door?

I admit them inside and watch them spin the design. It is a fascinating game.

Why do you fight shy of going to Madras?

I am scared of that Gemini Vasan. He might turn me into a lion-tamer and cast me as the hero of T. R. Rajkumari for another circus show.

What has Sardar Patel done to the Indian princes?

He uprooted their family trees and killed their ancestry.

What happened of your strong protest against the screening of the U. N. O. films on India?

The films were banned.

Mrs. A. N. VISALAKSHMI (Chittoor)

Do all wise men grow beards like George Bernard Shaw?

K. M. Pannikar, our ambassador for China, grows a beard to hide some white spots on his chin, Pakistan's Zafrulla grows a beard to hide truth, some Hindus in Pakistan grow beards to hide their nationality, Golwalkar grows a beard to repeat the history of the bearded Hindu warrior of the seventeenth century. Beards have a purpose but it is doubtful whether they have wisdom always.

Do you know that Vasan started as a journalist?

And ended by being a capitalist. Between the two ends, however, there has been a glorious career of struggle and hard work.

RAMNIKLAL M. UPADHYAYA (Bombay)

Do you like folk songs?

Not when Gujarati women sing them. Their 'garbas' are as flat as their lungs.

What is your opinion about the Bombay Home Guards?

A shrinking institution which marches on empty stomachs early morning.

MOST DELIGHTFUL DANCE-DRAMA OF THE DECADE

Lotus-Orient Films'

DILRUBA

★ STARRING ★

★REHANA ★DEV ANAND

★CUCKOO & YAKUB

World Rights controlled by

SAROJ PICTURES LTD.,

360, Vithalbhai Patel Road, Bombay 4.

Territorial Distribution: C.P.:—Chitraprakash Film Exchange, Bhusaval. Bengal: Shri Laxmi Films, Calcutta, West Punjab & N.W.F.P.:—Crescent Films, Lahore. South:—Vasant Pictures, Bangalore City. North:—Kaycee Films, Delhi. Sind:—Agha Film Dist. Karachi.

What is the outcome of the Colombo Conference?

They fixed up a dozen telescopes round the coast of Ceylon to spot Red China's red cruisers and went back home to sleep. The entire Commonwealth is now as safe as a child in a mother's womb.

Is Pandit Nehru justified in recognizing Red China?

Isn't it better to know people a little before they actually come to dinner?

Can Jaya Prakash and his party improve the present chaotic state of affairs in India if they come to power?

No! There will be more chaos. Jaya Prakash and his party have no plans and no guts.

From which part of our country do we get very sweet music?

"Azad", Oomer Park, Warden Road, Bombay.

RAGHUVIR PEDNEKAR (Bombay)

Do Muslims love you?

Don't they? Since I started writing about the Muslim evacuees, I have dined more often in Muslim homes than in my own.

MISS MOHINI GUL (Kuala Lumpur)

Many people love Kamini Kaushal but I don't. Why?

I don't blame you. One has to be Dilip Kumar to be in love with Kamini.

R. V. SAVANUR (Dharwar)

Will you accept me as a guest when I come to Bombay?

No! We have a state guest house at Arthur Road.

CHOKSHI HIRALAL PUNJALAL (Baroda)

Why hasn't Lord Krishna a moustache in any portrait?

Glandular deficiency in the artist.

Do Chinese people eat rats?

Not these days! They eat autocrats these days.

What does God eat?

Human beings! He is a Cannibal.

What is the distance between heaven and earth?

The same between a bedroom and a drawing room.

S. C. MITRA (Calcutta)

What is the cement of society?

It is imported in bottles and served in glasses with soda in the clubs. It failed, however, to make our ministry social.

JAI PARKASH (New Delhi)

What do our leaders talk when they meet the wives of world statesmen?

The leaders say "Hullo" and the wives say "Hullo" and the photographers say "Hullo" and the newspapers say "Hullo" and thus ends a conventional hypocrisy which leaves us all saying "Hullo".

Cuckoo, the popular dancer, gives some more dances in "Ankhen", a social picture of Goel Cine Corporation.

Why does our Prime Minister want more women in the Parliament?

I don't blame him. The Congressmen are so reliable in voting that there is no thrill left in passing the numerous bills. Panditji probably wants the women there because of their ancient reputation for unreliability.

A. V. NARASIMHAN (Hyderabad Dn.)

How is it that no one discovers treasures these days?

If you do, the government takes it away in taxes. Suraiya's flat is a treasure island with gold in safes and currency notes in gunny bags but though she lives on the island, she cannot discover it.

JAGDISH PRASAD JAIN (Hapur)

Does death come in disguise?

Always, be it in a bed, business or a battlefield. Even death has to wrap itself either in disease, accident or assassination to sell its wares.

What is a Gandhi cap?

Once a national theme—now only a temple hymn.

Do our leaders ever weep?

Pandit Jawaharlal Nehru is reported to have wept when Rajaji was put on a homeward-bound plane on the Republic Day. The pressmen could

not see Rajaji's reaction due to his dark goggles. Jawahar is the only leader we have with tears in his eyes—others have cataracts.

Do Muslims also believe in goddesses?

No. They believe in God—the One and Only. Women are merely contracting parties.

What sort of books do American ladies like to read?

American women buy books by weight and usually read the jackets and press reviews. They require only talking points for tea time tete-a-tete.

What is the position of women in America?

They rule the nation through their men.

What does a woman's smile contain?

Only teeth. It has rarely intelligence behind it.

What sort of God do the rich worship?

A rich god who has enough to give.

What is an ugly woman in veil?

An average Congress politician—showing what doesn't exist.

What do you do when anybody abuses you?

I relax and enjoy.

Are Russians in favour of strikes?

Only in other countries.

What is the relation of a grave with heaven?

A grave is the lift to heaven or hell.

What makes a country a democratic state?

A strong constitutional opposition in the Parliament.

What is the food a Negro eats?

The surplus of a white man.

MISS NERGISH PATEL (Bombay)

Has Nargis ever thought of marrying anyone?

So often! But girls are unlucky these days. The best men they meet are married men. The rest are overgrown school boys.

THAKUR PRASAD TULSYAN (Kanpur)

What is a bed?

It is at once a cradle of birth and death.

Has Khurshid expired?

Not yet! She is very ill though.

NALINKANT BHATT (Porbander)

What is death to the doctor and the soldier?

To the doctor it is one friend less, to the soldier one enemy less.

S. N. AURORA (Atrauli)

Why don't our leaders too change their own names after the ancient heroes just as they are doing with the names of places?

An excellent idea! They have borrowed the lions of Asoka and it is high time we have an Asoka, a Chandragupta, a Samudragupta, a Chanakya and so on till all the white caps turn into shining helmets of ancient times. That will be Indian culture with a vengeance.

LIGUORY LOBO (Mangalore)

What will you do if a girl kisses you when you are alone?

I won't report the matter to the police. I'll let her escape.

YASH PAUL BAHRI (Simla)

Please tell me something about the two "p's", Protima and Para?

They are the Q's too—quaint and queer.

SURENDRA SINGH BILASPURY (Saugor)

What is the last desire of disappointed lovers?

Poisoning the parents.

SRI ANU (Bankura)

What is the power of the eye glasses of Minister Morarji?

They seem to be minus four in statesmanship and plus four in morality.

KALIDAS B. HARI (Suva, Fiji)

Which are the great political thoughts at present ruling the world?

Bread and baton! Between these two ends there are a hundred philosophies in vogue.

K. S. N. SWAMY (Bangalore)

Define sweetheart?

It is desire in abeyance.

S. SUBHADRIAH (Cocoanada)

Define an up-to-date Congressman?

Pandit Jawaharlal Nehru. who has only recently returned from England and America. The rest are out of date.

A. BABU RAO (Masulipatam)

Why doesn't Suraiya dance?

She does old boy, and her Lasya looks like a Tandav.

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Munawar Sultana is not trying to hit you, she is merely showing the curves in "Sabak", a social story produced and directed by M. Sadiq.

Are you afraid of Amazons?

I am a Banjara and as such the son of an Amazon.

Do you hope that posterity will remember you?

I want the present generation to give me a living. I don't believe in "the footprints on the sands of time" on an empty stomach.

SYED TAJ AHMED (Bangalore)

Why don't you appoint a Communist nurse to look after your children?

My boys are big enough to run away with the nurse be she a Socialist or a Communist.

MISS NASEEM KHAN (Lucknow)

Are girls in slacks loose?

Not if the zips are in good condition.

RAMNATH CHOPRA (Hazaribagh, Bihar)

Can you name a successful star who has been an utter failure as a director?

Yaqub! He always entertains as an actor but always disappoints as a director.

V. J. DESHMUKH (Nagpur)

If you are made a hero of a picture and asked to choose a heroine, whom will you choose and why?

Suraiya! She is about my size and shape.

MISS UMA KHANNA (Kanpur)

Do you like to be my brother?

What a superfluous question, sister! Would any Hindu ever refuse to be a brother?

K. S. BALANI (Kanpur)

Don't you think the film heroines will object if you give their addresses to their readers?

Oh no! They like a little variety in their visitors. Producers, directors and actors are apt to get on one's nerves sometimes.

M. V. NAIDU (Voyalpad)

What is the difference between the beards of Mr. Golwalkar and Mr. Tandon?

The first one is black and virile, the second one is grey and sterile.

What are the politics of Mr. Golwalkar leading the country to?

Democracy, which means a government by the largest group of people.

Why has Miss Gohar retired from films?

Film stars are like jockeys. Weight stops their business.

What about the once famous Miss Zebunissa?

She married a photographer called Gidwani and is now running his business.

Where is Zubeida of "Alam Ara" fame?

She is with Raja Dhanrajgirji of Hyderabad.

To which class do most of our actresses belong?

Nouveau riche—dressed in fine fabric but built in coarse fibre.

When will people think of purchasing babies?

When babies are rationed and sold in the blackmarket. At present we have more babies than parents.

What happened to Dalmia?

Only one thing can happen to Dalmia now—a new wife—his umpteenth one.

A friend of mine says that Mr. Golwalkar is a fanatic in disguise?

Fanaticism is a virtue in a patriot. Even Gandhiji was an uncompromising fanatic in the matter of our country's freedom.

SHAMSHER SINGH GILL (Kuala Lumpur)

Have any actresses Siamese twins?

They can only have Punjabi pups. We have no Siamese this side.

What is liquor?

The liquid that intoxicates our ministers and makes them raving mad.

Why is Pandit Jawaharlal Nehru so fond of presenting elephants to foreign countries?

Isn't that a good way to save food? Leave alone elephants, we can't afford even ants these days with sugar shortage. I hope Panditji also gives away our Food Minister Doulatram one day when we run short of elephants.

Would you be happy if you were the only soul left on earth?

What about my profession? Whom shall I criticise?

What do you beg for when you pray?

Begging doesn't improve His hearing. He gives when He wakes up from His stupor.

I am a well-known rogue. What are you?

A famous one!

You are married and still you admire pretty women. Is your wife not annoyed or jealous about this?

My wife also admires pretty women. In fact, we often do it together. Isn't beauty worth admiring without being jealous?

SURINDER NATH NANDCHAHAL (New Delhi)

What do you think of the idea of setting up a suitable memorial in memory of the late K. L. Saigal?

Waste of time! Saigal was not a great musician. He had a lovely voice. And now that Chandulal Shah of Ranjit threatens to produce a picture on Saigal, the poor man will die once again.

What about Kanan Devi? She is not seen in any new pictures. Has she lost her throat?

Not her throat!

A. V. JAYANAND (Tellicherry)

Have you ever been pelted with flowers?

What do you take me for—a Congressman or a dead body?

SHIVRAM SHUKLA (Rameshwaram)

What do you think of Shri Dayabhai Patel as a journalist?

He is the counterpart of Devdas Gandhi—both sons of great men. They couldn't help being rich and powerful. Their journalism, however, is a doubtful virtue.

Who is a greater success: Devdas Gandhi or Dayabhai Patel?

Dayabhai must be having a bigger bank balance than Devdasbhai. But in the long run Devdasbhai will beat Dayabhai. Let us watch this "Bhai Derby" in the years to come.

MISS NEENA CHOWDHURY (Bankura)

Is your face the index of your mind?

I am not that cunning and patient to let the face hide the mind even for a while. I speak out what I feel with an impulse that shocks many.

J. KUMAR (Mussoorie)

Would you favour foreign education for your children?

They are not in favour of even our indigenous education. How then can I induce them to like the foreign stuff?

MOHINDER SINGH (Nabha)

What opinion do the other film producers have about Mr. Vasan of "Chandralekha" fame?

To them Vasan is Mammon, the god of wealth. They worship his gold but hate the sight of him. They, however, forget that Vasan thinks hard and works hard to make all that money and he has not stopped others from thinking and working hard.

Is there peace in Bombay now?

Absolute! On dry days the city looks like a big graveyard.

What advice do you give to your children?

I listen to their advice.

What do our ministers want from us?

Votes and taxes! Give these quietly and they won't worry you every day with speeches.

When does a secret become a story?

A secret never becomes a story, it always becomes a scandal—usually after nine long months.

Are there widow actresses in our filmdom?

Most of our actresses are merry widows, having relegated their husbands to the position of dumb waiters.

MARRIS NELSON (Agra)

If Pandit Indra goes to America what would the Americans think of him?

They will put him into an ambulance car and rush him to the Natural History Museum. The Yankees don't like skeletons walking on the road.

GOPAL KRISHNA PATNAIK (Cuttack)

What is the age of Nalini Jaywant? Is she still a 'Miss'?

She goes about with a short fellow called Virendra and I think she lost her "miss" to him. She should be round about 27 in age.

T. A. RAMANATHAN (Poona)

To which colour are the Yankees sensitive?

They are allergic to red in politics and black in racial skins.

Does Rani Maharaj Singh keep her promises?

At least once she did not. Last time when she did some token sweeping during the sweepers' strike in Bombay she promised to sweep the streets clean but instead she went away to Poona and never returned.

N. K. BALAN (Calcutta)

How do you like Bombay and the present administration prevailing over there?

The administration has its faults but the ministry is absolutely honest and incorruptible.

MOHAN CHANDRA JOSHI (New Delhi)

Ramola is seen more active, nimble and charming in "Rim Jhim" than in "Sawan Aya Re" directed by Acharya Kishore Sahu. What is your opinion about it?

Better understanding between the director and the artiste.

UMESH CHANDRA AGARWAL (Lucknow)

How do you feel when Kamini Kaushal weeps?

I feel like slapping her. She has a very irritable way of weeping.

What is the balance sheet of our Congress?

They have not done badly considering their many difficulties. But I don't like them to say so.

LALJI PRASAD (Patna)

What do the women dream of?

Home, clothes, status and security. They care a damn for other things.

MISS U. PONS ANIAH (Mercara)

I am dark skinned. What am I to do sir?

So is three-fourth of the world. You belong to the majority. Why do you worry?

DILBAGH RAJ (Moradabad)

How can we know the eyes of love?

They nurse the image of the lover and feed it with tears.

ABDUS SALAM (Dibrugarh)

What is the relation between Munnawar Sultana and Nigar Sultana?

Their 'Sultans' are different, otherwise both are good film actresses.

Where is music director Ghulam Haider these days?

In Pakistan, probably buying Hindu evacuee property with Hindu money earned in India.

S. R. MHATRE (Bombay)

Are all great men sick?

By the time they become great they reach an ailing age.

Who is the saviour of the Hindus?

Their overwhelming number in a small area.

K. G. MATHUR (Ghaziabad)

What is your opinion regarding the proposed fast of Jaya Prakash Narayan?

That stunt didn't come off. He revised his decision in good time. I don't think a Socialist can fast.

Why are Anglo-Indian girls so hard-hearted?

They are not hard-hearted but they are hard up and are therefore forced to live by their wits. Some of them are excellent women by any standard in the world.

Why are Anglo Indian girls famous for?

Their imitation culture.

And if a girl asks you for a free copy of "filmindia"?

I will turn round and ask her for a two rupee note. I don't even give smiles free.

MISS KUM KUM (Chandausi)

Who is more friendly now towards India: the Americans or the Britishers?

The Britishers! They have less to sell today.

G. HUSSAIN (Aligarh)

I was in Bombay during August but I never bothered to meet any film actress. Why?

Thanks, otherwise we would have lost all our actresses and the producers would have to shift to Aligarh.

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Why do Muslim girls in Aligarh wear black burqa?

They are probably mourning for the Pakistanis in India—the living dead of the day.

M. V. RAMANA RAO (Jeypore)

What opinion do you carry about Tamilians in general?

Nothing wrong with them except that they are noisy in eating, speaking and politics.

RAMA RAU SITAMRAJ (Secunderabad Dn.)

Can you explain to me the difference between a national song and a national anthem?

According to Pandit Jawaharlal Nehru, the anthem is evidently a song that can be played with Western orchestration while a national song needs only Indian music. In both cases the meaning of the words probably means nothing to our leaders.

SATISH KUMAR (Madras)

Why is Nargis always sad?

A papaya is not a smiling fruit.

How many types of lovers are there in this world?

Two: those who love others and those who love themselves.

Mrs. PARVATI APPACHANA (Trivandrum)

Is "Begum" a title? Does it mean any aristocratic connections?

Begum means a woman from a noble family but among Muslims all women are "Begums" because all men consider themselves to be "Nawabs".

PATRICK LEWIS (Kallianpur)

How many gods do film stars worship?

Amor, Bacchus and Mammon.

AMIR SINGH MAKKAR (Amritsar)

Was Mahatma Gandhi the first of his kind?

There were two before him: Gautam Buddha and Jesus Christ.

PRADIP NARAYAN SINHA (Patna)

David has no life partner. What is he—a misogamist or a misogynist?

He is a misoneist who doesn't like any one to upset his books or trousers.

B. RAMESH NAYAK (Cochin)

If a millionaire takes you as his adopted son, what will you do?

What is wrong with my father? He is a millionaire too! Only orphans need a father though money does not always provide the right parentage.

INDU MOHAN DAS (Gauhati)

Joined eyebrows—what do they signify?

A suspicious nature with some basic cunning and intelligence.

N. V. R. SWAMY (Negapatam)

Tell me something about Aga Khan?

He has money, race horses, a French wife, a crowd of Khoja devotees, a son who married a film actress and his jewels worth several lakhs were stolen. Nothing else is known about him.

R. J. CHAUDHARY (Bombay)

Will a Congressman live if his vocal cords stop functioning?

He can still become Meherbaba of politics and use the slate to air his views. You can never stop a Congressman from chasing power and glamour.

How long does the lipstick last?

When lips meet lips, the lipstick begins to shed its blossom.

What does mere talk grow?

It puts a strain on the stomach and grows hunger.

S. R. SINGH (Kanpur)

Which is the easiest way to catch a cold?

Kiss a sneezing nose.

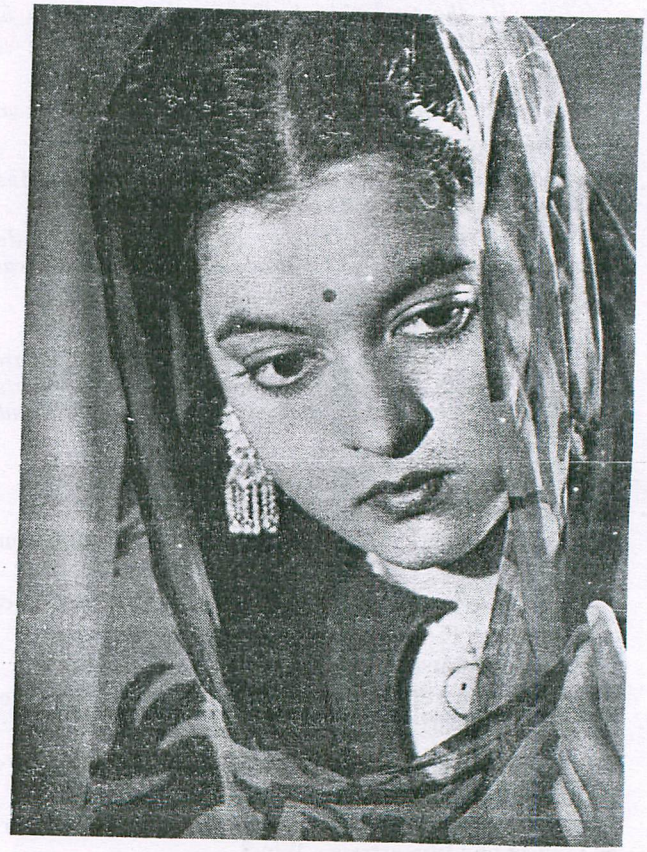
Why is Westernized Indian music more appealing?

People like to be tickled and the Western rhythm provides this tickle.

Do you permit your wife to have her own way?

No! She has to go my way. In my family I lead and others follow. I don't want a Congress mess in my life.

A friend of mine, here, claims to be a very near and dear relation of yours and says he can prove it?



Nalini Jayawant plays the lead in "Ankhen", a social story produced by Goel Cine Corporation.

I have a number of near relations all over the country but dear ones I have none.

VIJAY DAR (New Delhi)

What are "chawls"?

Extensive palaces of the poor with only a nine-inch brick wall between your neighbour's privacy and yours. The water taps and lavatories are, however, common.

Is there only one Morarji in India to boast of?

Only one! Isn't that enough?

H. NAGESHA RAO MANAY (Madras)

When does a marriage become a crime?

When it starts growing babies every year.

Can children be called parasites on parents?

After maturity, yes! Each family has a certain age of maturity at which the boys should become wage earners. In the rich and lazy classes boys don't earn anything till the age of 30 while amongst the poor we find wage-earning maturity even in boys of 10.

Indian News Review is full of white caps. Is this right?

That is why our newsreels are unpopular. People sit out in the cinema lobbies when the newsreels are being screened. The Information Department probably thinks that only white-capped ministers make all the news the country needs.

Show me one honest Muslim who is having India's interests in his heart of hearts and not Pakistan's or Islam's?

In a secular state we have 40 million of them. Many of them love the country so much that they would love to rule it.

KAMLENDRA (Calcutta)

Have you ever faced a great bluff in your life?

I have a son who beats Pakistan's Zafrulla hollow.

A. VEDAMURTY (Madras)

Can't you bring out "filmindia" on the 1st of every month?

I have a printer who can't read even a calendar leave alone a watch. And he is colour blind in addition.

J. S. SHARMA (Jodhpur)

Can you tell me, Mr. Patel, what is this 'ulfat'?

It is a heart disease which has killed Romeos and Juliets through centuries.

Did you ever get a blessing in disguise?

All the blessings have come to me in disguise —the disguise being more painful than necessary.

S. K. MEHTA (Simla)

Do you believe that after China the next target of Reds will be India?

I think Burma would be taken first.

Where has sugar gone? We are having our tea without it these days!

It is giving diabetes to the blackmarketeers.

V. M. BALACHANDRAN (Quilandi)

What is the greatest scandal in which you were involved?

Poverty for ten years, a period in which a meal was often a bad rumour.

PROF. DEVKI NANDEN NASEH (Delhi)

What should a man do if he loves a woman and her daughter?

Plunge for the daughter. That is at least a longer rope to hang oneself.

NEEL KAMAL KANWAR (Dehra dun)

If God is omnipresent then why do people go to temples?

The temple is an ancient stock-exchange of the Brahmin priests who taught our people to go to the temples to keep their business going. Besides, the majority of the people who go to the temple believes in a temple being the private residence of God. In any case going to the temple once in a while is not a harmful habit.

RATAN CHAND DADICH (Jodhpur)

Why Seth Dalmia did not marry this year?

He spent his energy in publishing a Delhi edition of the "Times of India".

What kind of woman do you like: useful or ornamental?

A combination.

OM PRAKASH DUGGAL (Ludhiana)

Do you still feel something at the sight of beautiful girls?

"Something" is a bit too vague. I should be more definite at forty-five. Beauty still thrills me.

DESH BHUSHAN JAIN (Delhi)

What is a Brahmin?

A relic of the oldest imperialism in the world.

Would you protect that South Indian producer Vasan from the degrading attacks of I.M.P.P.A?

Vasan is strong enough to protect himself and rich enough to buy up the I.M.P.P.A. if necessary.

My wife shows keen interest in the "Editor's Mail" of "filmindia" but she does not know enough English to follow it. Would you please start a Hindi magazine?

It will be cheaper to teach her English and it is worth learning English to be able to read "filmindia".

CHHAIL BIHARI LAL SHARMA (Lucknow)

Is it advisable that Muslim government servants who were once staunch Muslim Leaguers and voted for Pakistan should continue in service?

Ours is a secular state and every one must be given at least one chance to realize his mistake. The Muslim Leaguers are getting that chance now. Their second mistake would be treachery to the State.

Nargis plays the lead in "Jogan", a social story directed by Kedar Sharma and distributed by India Film Exchange.

RAMESH CHANDRA SINGH (Ramgarh)

In this modern age, why is woman still called "abala"?

So that men can rush to her rescue and prove their chivalry.

UDHAV. M. DAGA (Bombay)

How is it that our bearded brother Shri Ashok Mehta is not making any noise these days?

He is probably scared of Morarji Desai. That man has the whole province scared stiff.

Every dog has his day. But what about cats?

They have their nights.

M. T. SULE (Bombay)

Why have the Bombay Government fixed April 1st as the day for complete prohibition?

Isn't the Fools' Day the right day to begin living in a fool's paradise?

THAKUR T. ADWANI (Bombay)

My Muslim neighbour has stopped buying "filmindia" from the current month as you are getting more anti-Muslim day by day?

I am not anti-Muslim. I am anti-Pakistan only so long as Pakistan continues its present anti-Indian policy. Your Muslim neighbour is probably a pro-Pakistani and he should take the first ship to Karachi.

What are the qualifications of our Defence Minister?

He reads "filmindia" regularly which means that he has plenty of commonsense.

Why does India's Prime Minister quote Mahatma Gandhi's name in his each and every speech?

It is an act of self hypnosis, lest he also fails to remember him in the midst of the general forgetfulness around.

If Bombay joins Maharashtra, don't you think that these Marathas may chuck out all non-Maharashtrians from upper posts?

Also from the lower posts! The Maharashtrians are as provincial-minded as the Andhras, the Bengalis, the Tamilians, the Sindhis and others.

S. POONAWALLA (Poona)

Do screen kisses corrupt public morals?

In this country they grow cataracts in the eyes of our censors.

What do you hate most?

Hatred is a luxury in these days of toil and tears. As a working man I can't afford it.

JAGDISH SAH (Nainital)

What is life?

It is a rainbow with the sunshine of joys on a life-long canvas of tears.

T. JHUNJHUNWALA (Kanpur)

Do Americans also commit suicide when disappointed in love affairs?

They shoot the other party first and then allow themselves to be hanged. That is an indirect suicide.

How can a corrupt minister be recognized?

His banker has to provide the identification.

J. N. BEDOLEA (Lucknow)

How many hours do you spend in answering our questions?

Here are some rough statistics about the "Editor's Mail" section as recently prepared for Mr. Robert Lubar of "Time" and "Life" of New York.

My wife reads over 6,20,000 questions every month. She takes 26 days—each day of 8 hours—to do so. She selects over 17,500 questions for me to tackle. I require 80 hours—8 hours a day for 10 days—to answer 400 questions. From these my wife throws out a little over 100 questions on grounds of repetition, obscenity, poverty of thought or for lack of sufficient kick and humour. And all this sweating is done to prove to you fellows that I am a damn genius, which I am not.

When will you be tired and retired?

The day I am tired, I shall be fired and won't be hired again by my employers. As regards retiring, men like me die in harness.

H. S. DORASWAMY (Mysore)

What did Pandit Nehru discover in America?

That he was a misfit in the midst of dollar demons.

P. S. BANGUI (Bombay)

What does the name Gandhiji signify to a Congressman, a Socialist, a producer and the common man?

An argument for power to the Congressman; a torment of memory to the Socialist; an instrument of money-making to the producer and a document of divinity to the common man. That name has the magic of millenniums in it.

BEHARI CHAND KUMBHAT (Jodhpur)

I can't describe the beauty of Kamini Kaushal. Can you?

I can't either because there is nothing to describe.

Why do we shave?

To keep the shop-front clean and attract attention in this big market place that our present-day world is.

NILAMBAR PUJARI (Sambalpur)

Who is most famous nowadays in Bombay?

Minister Morarji Desai. Everyone goes to the Hanging Gardens to see him.

T. SOMASUNDARA RAO (Bangalore)

Do street quarrels attract large inquisitive crowds in America, as they do in India?

Human nature is the same all over the world —curious, vulgar and malicious.

K. K. SUNDRAM (Quilon)

Which is the best form of social work?

Alleviation of pain. Pain is the prayer which God expects man to answer.

MISS THEOPHILUS D'LIMA (Bombay)

Why does the Parsi community have no beggars?

The Parsis are a small and charitable community. The fortunate among them look after the less fortunate ones and thus help their fellow human beings.

When will the charkha stop spinning?

The charkha has already stopped spinning except on ceremonial occasions when they wake up the Mahatma with some pious spinning.

BISHAN SAHAI (Ghaziabad)

What is the difference between seducing, wooing and courting?

Wooing is the lover's description of his romance, courting is the neighbour's way of looking at it while seducing is the term used by parents to explain the disappearance of their daughter.

What will happen if the parents could choose the sex of the expected baby?

There will be a terrible shortage of women and our entire moral structure will soon be in ruins.

Mrs. Patel being so highly educated, don't you feel an inferiority complex as her husband?

Her education is a complement to mine. Besides, I don't yet know what is inferiority complex.

Mrs. SEETA DEVI (Tellicherry)

Had hunger any influence on you?

It brought out the devil in me and people paid for the devil dance.

If you are deputized to go on a lecture tour abroad, what sort of lectures would you deliver?

Popular lectures which mean stupid talk.

In these days of sugar scarcity how do you manage to sweeten your life?

I lick the lips.

MISS I. K. CHANDIRAMANI (Calcutta)

"Peace on earth", but when?

When you travel horizontally for the final fire ordeal.

A. BABU RAO (Secunderabad Dn.)

What does India need badly today?

An epidemic that will wipe off half of her population within a month.

A. L. BAGRI (Calcutta)

Why was Vijaylakshmi Pandit transferred from Moscow to Washington?

Better climate, better food, more glamour and less diplomacy.

MISS VIMLA CHAUDHRI (New Delhi)

I am going to America for further studies. How about accompanying me on the trip?

How about asking your daddy to pay for my round trip?

IKRAM AHMAD KHAN (Bilaspur)

Do old men too produce a scandal?

Yes, when they confess their sins of youth.

Do only sin and crime thrive in darkness?

Love and motherhood also take their spark of life in darkness.

EHSAN U. KHAN (Bilaspur)

Why do sweat and tears have the same taste?

Both are products of blood and struggle.

What happens when a capitalist sweats?

Production is doubled and the industry gets some social purpose. Labour has got red eyes these days because the capitalist has forgotten to sweat. He makes others sweat.

Can a blind man wink?

He often does and you wonder what he has seen! Or is it about what we have missed?

Why are we going down in international games and sports?

When were we up? Whenever I see a newspaper I read of India being beaten in one game or other, including the game at the U. N. O.

KAILASH NATH RAIZADA (New Delhi)

How do you feel when all of a sudden you find yourself surrounded by half-a-dozen ugly girls?

I have never been so unfortunate because I never attend the meetings of our Congress leaders.

Do you think that our semi-naked masses are enlightened enough to understand the importance of Asoka's three lions?

Aren't the lions naked too? One naked party should understand the other.

Why do our leaders need escort when they style themselves as 'popular leaders'?

They are neither leaders nor popular any more. They are rulers now—people who are scared of their "popularity".

HEM PRAKASH (Meerut)

What is poverty?

A national virtue with Indians.

D. PARBHAKAR (Calcutta)

I understand that your dog Moti is a Communist. But what is his master?

A Congressman which means an ever-changing rainbow of political colours.

SHREEPAD W. SHIRODKAR (Bombay)

What is the function of kisses in love?

They bring the end nearer.

What do you feel like when you see Suraiya's face on the screen?

I believe in luck being an important factor of human life.

S. P. VASUDEV RAO (Bangalore)

What are the substances from which love is made?

Desire and vanity—both weak and poor.

What is your frank opinion about Mysoreans?

Nice fellows without spinal cords.

I like Socialism but I hate the present-day Socialists?

Most of our top-line socialists are "sexualists" who practise socialism on their female volunteers and I don't blame you for hating them.

Are you in favour of adult franchise in India?

I am in favour of all stupid cattle going to the slaughter house.

What is a husband plus a wife minus a bed?

Still a honeymoon! There is no furniture in love.

JIMMY R. DARUKHANAWALLA (Sholapur)

What has happened to the Kamini-Dilip romance?

The triangle travelled to Delhi last month and the angles wrenched themselves a bit all over again.

BENI MADHAV (Kasganj)

What is the aim of marriage in Hollywood?

An old dance in a new bed.

Can a blind man be a politician?

No! He can be only a voter.

How to choose a good wife?

A good wife is like the winning ticket in a lottery—a matter of pure luck.

They say that you are an opportunist?

I also say the same thing and that is why I pay my grocer in time these days. Twenty years ago he had refused me even a month's credit.

What do you think about the World Pacifist Conference held recently at Sevagram?

It was an assembly of comedians who tried to make us laugh in the midst of murder and misery. While this crowd of old and aged optimists placed peace on the anvil of debate, America announced the new Hydrogen Bomb, a weapon more destructive than the Atom Bomb. This new bomb spreads sepulchral peace within an area of 300 square miles.

M. A. ALIM (Berhampur)

I have been a reader of many papers for many years but the fastest selling one I have seen seems to be your blessed 'filmindia'. One is either 'too early' or 'too late' for a copy. The bookseller tells me that it is sold out within an hour. And how is one to get a copy once he misses it.

There are four other ways: beg, borrow, steal or subscribe.

K. SHAKUNTALA (Hubli)

Do you like to argue with ladies?

Heavens, no! I like to seal their lips.

Is there a rainy day for the film actresses?

Some of them have not only rainy days but also wintry nights and there is often no food in the larder nor a man in the bed.

K. LAKSHMI (Madras)

Did you ever build castles?

Journalists don't build castles, they supply the air for conditioning them.

MOHAN CHANDRA MISRA (Lucknow)

Is speaking an art?

It stopped being an art after the Congressmen took over the reins of the government. It is a soapbox torture now.

R. D. SINGH (Calcutta)

Is it right that Socialists are gaining strength in the Bombay Presidency?

They are out of news these days. Politicians out of news are out of breath.

K. M. L. SAKSENA (Simla)

If a woman other than your wife falls in love with you, how would you behave towards her?

I would love her back. I am not a man to take such things lying down.

What is your estimation of the talent of Daryani Brothers from their pictures like "Ma ka pyar", "Ghar ki izzat" and "Bholi"?

We can't accuse these poor Sindhi brothers of

talent any longer. We acquit them as perfectly innocent.

MISS SUMANGALA DEVI (Mangalore)

How can moustache and beard be a hindrance to kissing?

Isn't that too much of bush around a little red berry?

PRITHI PAUL SINGH (Simla)

G. B. S. calls Hollywood the plague spot of America. What do you think of it?

I think it is the plague spot of the world the way its filth is spread all over the world.

Do you know that M.L.A.'s in this province are called 'Members of Lunatic Asylum'?

But the lunatics are those who sent them to the Asylum.

Will you be flattered if I call you a genius?

Calling me names won't affect me but if you get me a dozen new buyers for "filmindia" I shall be flattered.

Don't you think that democracy is ill-suited to India at the present moment?

There is no democracy in India at present. We have a one-party government with a brute majority. Democracy requires the balance of opposition.

Is it safe to fall in love with an actress?

It is a dangerous game in which you can recover your heart some day but never your reputation.

A. KHALIL BAIG (Calicut)

Do brain and beauty go together?

Once in a blue moon and then you call the person Sushila Rani. It is a Gandhian truth.

K. V. THOMAS (Kuwait, Persian Gulf)

What is your opinion about the nursing profession in India?

The profession is good but the professors are not good-looking.

MISS KHURSHID EDROOS (Chembur)

What is character to a politician?

An advertisement that attracts votes.

A. SHANKERLAL (Lucknow)

What action did the Government of Bombay take against the Liberty Cinema where a private show of a banned picture was screened?

The manager was fined Rs. 100/-

What is the diet of a capitalist?

The sweat of millions.

D. B. SATSANGI (Kanpur)

I am going to Bombay for the first time, but have no one to advise me. Will you take this trouble if I come to you?

For good advice go to our ministers. For criticism come to me. I don't deal in advice.

Are the present ministers, good administrators or good platform speakers?

Some of them are good administrators but most of them are good soap-box orators.

N. K. GEMANI (Bombay)

Why are guns fired at State ceremonies? Is it not a waste of money?

From birth to death man lives by noise. His very vanity demands that he should be heard far and wide. The louder the noise, the greater his glory!

25 PRIZES EVERY MONTH

In response to the demand of numerous readers, Filmindia Publications Ltd., have decided to give copies of Editor Patel's book "Grey Dust" as prizes for questions which are considered interesting or elicit interesting replies in "Editor's Mail".

The prize scheme has therefore been revised as follows:

1st Prize: Rs. 90/- and one copy of "Grey Dust"; 2nd Prize: Rs. 70/- and a copy; 3rd Prize: Rs. 40/- and a copy; 4th Prize: Rs. 30/- and a copy; 5th Prize: Rs. 20/- and a copy and 20 Consolation Prizes of one copy of "Grey Dust" each.

A reader can ask as many questions as he likes. Questions should be neatly written or typed if possible. Unless the letters are signed, they won't be considered.

In awarding prizes the Editor's decision shall be final and absolutely binding and no correspondence will be entertained.

The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by money order while the copies of "Grey Dust" will be sent by registered post.

PRIZE WINNERS FOR MARCH

1st Prize to Arjan D. Bharwani (Ootacamund); 2nd Prize to Jagdish Prasad Jain (Hapur); 3rd Prize to Shamsher Singh Gill (Kuala Lumpur); 4th Prize to Ramniklal M. Upadhyaya (Bombay); 5th Prize to Beni Madhav (Kasganj) and 20 consolation prizes to the following:—Mrs. A. N. Visalakshmi (Chittoor); Choksi Hiralal Punjalal (Baroda); S. C. Mitra (Calcutta); Liguory Lobo (Mangalore); Kalidas B. Hari (Suva, Fiji); K. S. N. Swamy (Bangalore); Miss Naseem Khan (Lucknow); S. N. Aurora (Atrauli); A. V. Jayanand (Tellicherry); Shivram Shukla (Rameshwaram); Abdus Salam (Dibrugarh); Satish Kumar (Madras); Mrs. Parvati Appachana (Trivandrum); Pradip Narayan Sinha (Patna); Vijay Dar (New Delhi); P. S. Bangui (Bombay); Kailash Nath Raizada (New Delhi); S. P. Vasudev Rao (Bangalore); Jimmy R. Darukhanawalla (Sholapur) and K. Lakshmi (Madras). Money Orders and copies are being sent to all the prize winners.

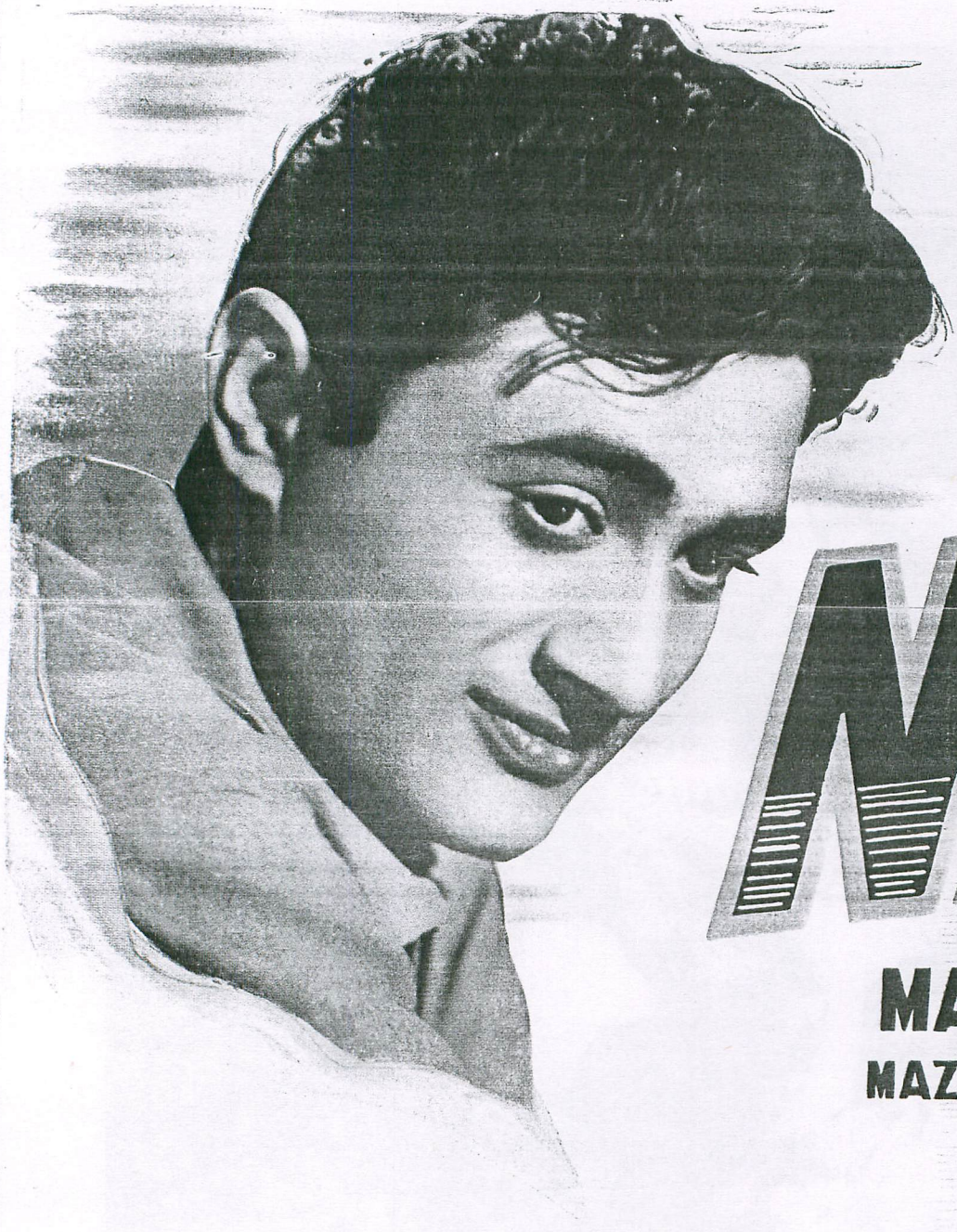
Bud Abbot (BHAGWAN) & Errol Flynn (ARVIND KUMAR) Meet Again In "DUSHMANI"

Produced by MANJU FILMS 171—A. L. J. Road, Matunga, B. B. BOMBAY 16.

REHANA—

Rehana, our popular star, is evidently following the recommendation of the Supplementary Food Committee of the Government of India, the way she is at a banana. Wonder what that banana does to her in "Bijli", a social story produced by Acharya Kishore Sahu for Hindustan Chitra and directed by Sushil Sahu.

DELIGHTFULLY Different Fr



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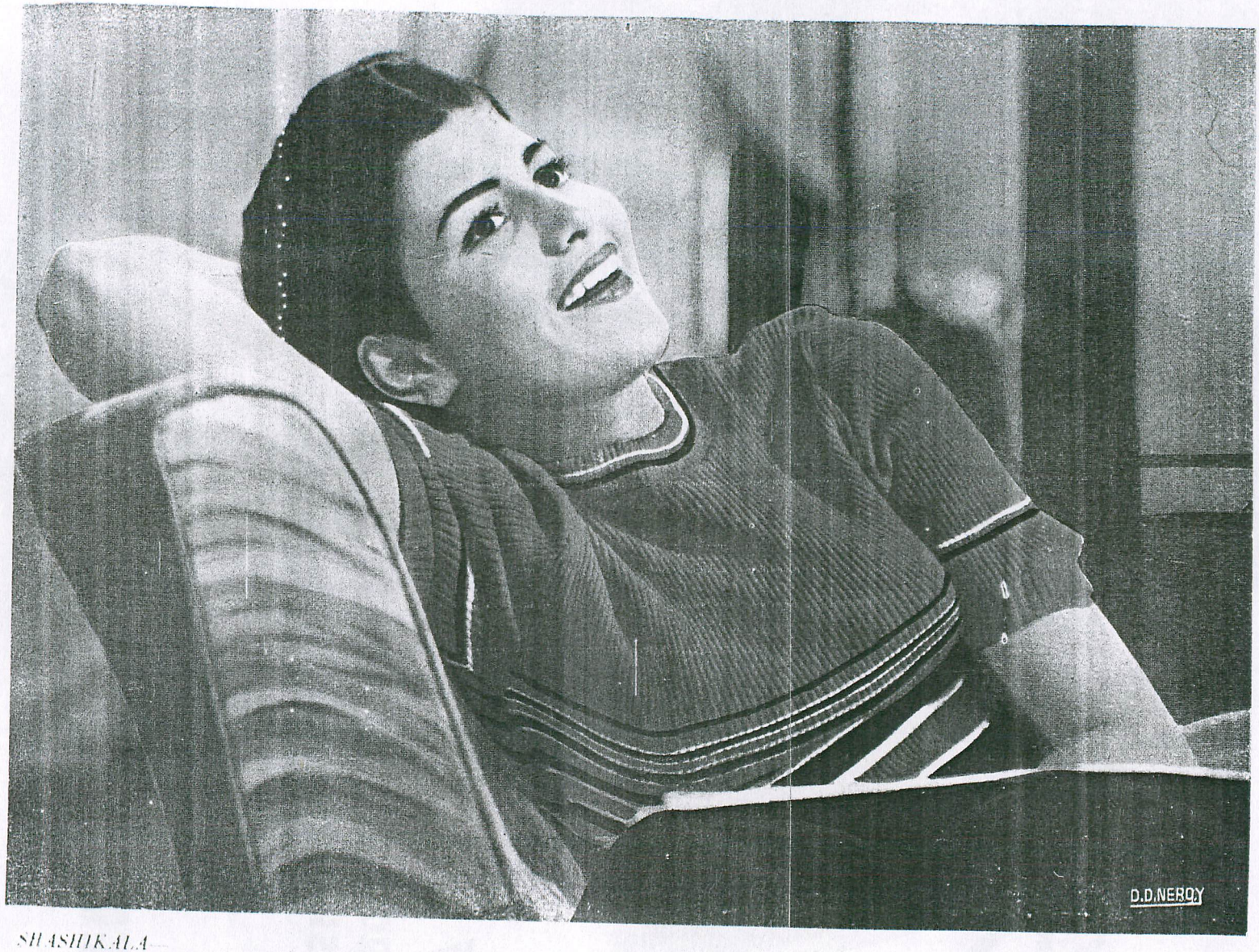


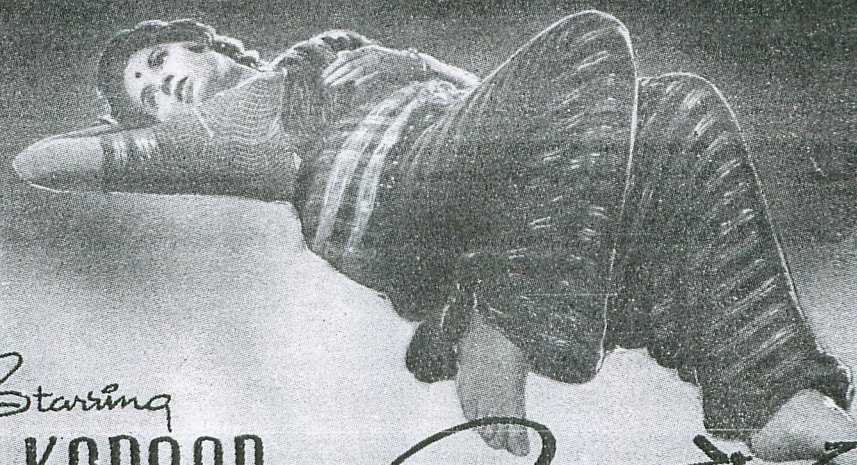
SHASHIKALA

This promising starlet is fast becoming popular and she will be soon seen in "Nazarana", a social story of Himalaya Pictures.

Ambitious Pictures's
Present

"BAWRE NAIN"

Directed by
KIDAR SHARMA



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OUR REVIEW

Arora's "Paras" Draws Huge Crowds In Bombay !

Picture Regales Masses With Music & Melodrama !

P. N. Arora, the producer of "Doli" and "Pugree" has given one better in "Paras" which is attracting huge crowds at the Imperial Cinema in Bombay.

In "Pugreee", Arora was modest enough to be inspired by only one picture: "It Happened on the 5th Avenue". In "Paras" as many as six different pictures have inspired this modest producer who has, however, given us an excellent blending of all the different strains, making "Paras" at once dramatic and entertaining.

The story does strain the logic and imagination of the people at places and yet the screenplay is handled so deftly that for a while one feels like escaping from the realities of life to believe all that one sees on the screen as true. And that is precisely where a motion picture succeeds with the masses and wins popular approval.

"Paras" is a perfect escape and an excellent entertainment at that and should make its producer, or rather its financier, rich and happy.

BEGINS WITH GAMBLING!

The story begins on a fantastic note. We see two friends Rana Saheb and Rai Saheb gambling with cards to self-destruction, as in the days of the Mahabharat. Rai Saheb loses everything, including his mansion named "Paras". With the house goes a beautiful maid named Piya. Her transfer reminds you of Draupadi.

Rai Saheb soon shoots himself and leaves behind a widow and his son, Kumar. Rana Saheb, an unscrupulous tyrant assisted by his henchman Banke Lall, moves into Paras while Rai Saheb's family take up a small place elsewhere in the town. Rana Saheb has a grown-up daughter in Geeta. She has a mangy, dehydrated look with a slightly squint eye under a funny hair-do. The only relieving feature about her is that she reads "filmindia". Kumar loves her and vice versa. They were engaged to be married prior to the all-destroying gamble between their parents.

After Rai Saheb dies, Rana Saheb does not want his daughter to marry Kumar, now an impoverished youth. This objection provides the backbone to the entire story.

For a while the girl continues to meet Kumar secretly. This plan is upset by Banke Lall who fancies himself as the suitor for Geeta. Geeta is sent to Benares to an old-fashioned sister of Rana Saheb. Kumar also goes to Benares for a meeting in the garden.

By this time, Champa, a tramp, is introduced in the story. She is given protection by Kumar and in return she falls in love with him and creates some more complications.

On his own Rana Saheb also creates new complications by making love to Piya. This love making leads to an accident which makes Piya dumb.

Geeta and Champa meet in Benares and return together as friends. Now Rana Saheb gets interested in Champa. Champa realizes that her love for Kumar is futile as he loves Geeta and is loved in return. She decides to make a sacrifice and marries Rana Saheb after getting all his property transferred to her name. After marriage, however, she refuses to consummate the marriage and Rana Saheb becomes furious. In his fury he hurls himself down a staircase and gets an injury on the head. That staircase is one of the stars of the story being the key spot of two important accidents.

The accident puts Rana Saheb in

PARAS

Producers:	**All India Pictures**
Producer:	**P. N. Arora**
Language:	**Hindustani**
Screenplay:	**M. Sadiq**
Music:	**Gulam Mahomed**
Dialogue:	**Azm Bazidpuri**
Songs:	**Shakil Badayuni**
Story:	**P. L. Kapur**
Photography:	**Dwarka Divecha**
Sound:	**Sitaram Kadam**
Cast:	**Madhubala, Kamini Kaushal, Rehman, Cuckoo, Sulochana Chatterjee, Sapru, Gope, K. N. Singh etc.**
Released At:	**Imperial, Bombay**
Date of Release:	**30th December 1949**

Directed By:
ANANT THAKUR

That is an odd dress Motilal is wearing in "Hanste Ansu", produced by K. B. Lall, but if he succeeds in getting Madhubala, any dress is worth wearing.

KEY-HOLE SNAPS FROM "SAMADHI" A FILMISTAN PICTURE

Kuldip and Nalini, sisters in blood and sisters in romance.

Nalini and Kuldip — together in love and prison.

A LITTLE WHILE ONLY

At last Producer S. Mukherjee, with his characteristic Bengali tempo, seems to have reached his destination. He promises to release "Samadhi" at many stations simultaneously in March.

This muddle of war, patriotism and romance is so profusely punctuated by singing and dancing that one wonders whether the I.N.A. was an army or an orchestra. Anyway there is enough thrilling entertainment for those who will exercise their adult franchise in the next elections and once they see Nalini Jaywant and Kuldip Kaur as our modern Mata Haris, they will sooner vote for Ashok Kumar and Shyam than for some white-capped kill-joys.

Nalini warns Ashok in time but destiny—

Shyam, a soldier who missed the enemy but "shot" a sweetheart.

In uniform Kuldip gives a new irritation to the masses.

Shyam and Ashok, risking life and love together.

Munnawar Sultana switches on her popular smile in "Sabak", a social theme produced and directed by M. Sadiq for Sadiq Productions.

bed at the mercy of others. His daughter Geeta, strangely enough refuses to see him. She is too much absorbed in her own love affair.

Very soon Piya, the beautiful dumb, poisons Rana Saheb and we soon come to the inevitable court-scene in which Champa is accused of the murder. At the last second, however, Piya finds her tongue and exonerates Champa. Champa leaves all the property to Kumar and Geeta and takes to the road again. Kumar and Geeta enter Paras once again as husband and wife.

GOOD SCREENPLAY

The screenplay is the best part of the story. Sadiq, who wrote the screenplay, has dovetailed the incidents so cleverly that suspense is maintained right upto the end. That suspense entertains.

The dialogue is also clever and appropriate. The music is snappy and popular while the lyrics are well written. The photography is excellent while the recording is clear and uniform. An excellent screenplay has made the work of the director very easy and the direction is, therefore, naturally nice. The other production values are excellent.

From the players, Sapru gives an excellent performance as Rana Saheb. The diction of his dialogue is beautiful and his work reminds one of the best days of Chandramohan. Madhubala beats the other girls hollow in the role of Piya—the part-time dumb girl. With her superb versatility she makes Kamini Kaushal look like a clumsy amateur. Kamini, who plays Geeta, makes a poor show—physically and emotionally. Only in one cattish scene with Sulochana she shows some natural talent. Her hair-do is awful and makes her head look like a flat plateau. Her wide-back blouse in the early scenes reveals her ugly and deformed back and gives her long neck a crane-like appearance. The general effect becomes too hideous and repulsive for screen purposes.

Sulochana Chatterjee seems to have become too fat for any role though she plays the role of Champa not so badly. Gope does his usual antics and entertains while K. N. Singh assumes a dying look from the first shot till he shoots himself as Rai Saheb. Rehman was not bad as the sighing lover of Geeta.

In fine, "Paras" makes an excellent entertainer for the masses and it is a picture that threatens to be a popular success. Producer Arora deserves all praise for making "Paras" an excellent entertainer.

TO BE OR NOT TO BE

DISHONEST ?

THE ETERNAL QUESTION ANSWERED

IN

RANJIT'S

TIMELY SOCIAL

GARIBI

★ GEETA BALI ★ JAIRAJ ★ NIRUPA ROY

★ P. KAILAS & ★ JAWAHAR KAUL

Director : **RAMCHANDRA THAKUR**

Drawing Crowds at :—

LIBERTY

★ *and now shortly to be released at Key centres all over INDIA* ★

The leopard cannot change its spots
But alas how often man changes with time!

Starring

SULOCHANA CHATTERJEE
BALWANT SINGH &
RADHAKISHEN

with

- RAM SINGH
- JAWAHAR KAUL
- MONA · DULARI
- TIWARI
- KANTA KUMARI
- MUMTAZ ALI &
- CUCKOO

C. P. PRODUCTIONS'

APNI CHHAYA

Written & Directed by

SANTOSHI

Music — HUSANLAL & BHAGATRAM
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OUR REVIEW

The Lateefs Make A Mess Of "Arzoo"!

Distortion Of Hindu Married Life!

Director Shahid Lateef cannot complain that his producer Hiten Chaudhuri did not give him all that he wanted to make a good picture. On the other hand the screen reveals that Producer Chaudhuri gave the director more than he needed in money, cast, costumes, settings, photography, music and other production values.

With this material the director ought to have made "Arzoo" a good picture. But he has not done so mainly for two reasons:

1. He took his wife's story which is the usual hackneyed theme of a village romance seen on the screen a hundred times.

2. He directed the picture himself without having learnt anything new from his past failures.

Or shall we put all the blame on Producer Hiten Chaudhuri for selecting Shahid Lateef for directing the picture, the story of which was written by Lateef's wife?

Whoever deserves the blame, Indian National Pictures Ltd., have lost a big packet of money in a picture that has failed to appeal to the masses because of the perverted notions of the writer about Hindu married life.

NOT CONTRACTUAL BOND!

Ismat Chughtai (Mrs. Shahid Lateef) should have known that marriage among the Hindus, whether a love match or an arranged one, is a sacred bond inviolable through births to come. Whatever the inner emotions of the woman, whatever her previous emotional commitments, once a Hindu woman marries she is expected to identify herself with her husband completely—mentally, physically and spiritually. The Hindu marriage is not a contract with previous mortgages on the mind.

But Ismat Chughtai defies this spiritual sanctity of the Hindu marriage and makes her Hindu married heroine look back emotionally to her pre-marital love affair several times in a manner that spells disloyalty to her husband. Can Ismat Chughtai ever understand that vital phase of Hindu married life in which disloyalty is not merely described by a physical act? A mind straying from the altar in her home is considered a mortal sin for a Hindu woman.

ARZOO

Producers:	Indian National Pictures Ltd.
Language:	Hindustani
Story & Dialogue:	Ismat Chughtai
Music:	Anil Biswas
Lyrics:	Majrooh Sultanpuri & Prem Dhawan
Song Recording:	Minoo Katrak
Sound:	Moolgavkar
Photography:	S. S. Shrivastava
Cast:	Dilip Kumar, Kamini Kaushal, Gope, Cuckoo, Asif, Neelam, Shashikala etc.
Released At:	Excelsior, Bombay
Date of Release:	20th January 1950

Directed By

SHAHID LATEEF

The Hindu marriage is primarily a spiritual bond with the gods as witnesses. Its sanctity is not only felt by the parties to the marriage but also by every Hindu in the whole of India, be he within a yard or a hundred miles. Hindu society looks at a married woman with eyes of respect and reverence. However young or childish, the Hindu bride is the deity of a Hindu home and it is against the very grain of the Hindus to interfere with her married life.

And yet Ismat Chughtai makes her hero of the story practise heartless sadism on a married Hindu woman by bringing Badal, the previous lover of Kamini, right into her married home. This irreligious and passionate persecution of a woman can perhaps be condoned in a contractual marriage but it is disgusting and revolting in the essentially spiritual atmosphere of a Hindu wedded life. Even disappointed Hindu lovers leave their married sweethearts severely alone and help them to fulfil their destiny in a married life.

It is this disgusting aspect of "Arzoo" that has made the picture unpopular and caused it to fail at the box-offices. However educated or Westernized a Hindu may be, he would not tolerate the vindictive persecution of his wife by her previous lover, while the masses can't even dream of such an outrage on their sacred institution of marriage.

With these policemen on the set, Poornima finds herself in a soup in "Gauna", a social theme produced by Jagat Pictures.

HACKNEYED VILLAGE ROMANCE!

The story is hackneyed. It is the usual village romance round a well, along the river and amidst the ruins. Kamini, a village post-master's daughter, is shown in love with Badal, a good-for-nothing village lad.

They sing and jump about doing the usual screen hysterics of love.

A fat fellow from the village also runs in the race for Kamini's love but after a lot of stupid clowning gets satisfied with the second best.

The post-master insists on Badal doing some work before giving his sanction to Kamini's marriage with Badal. Badal makes one frustrative attempt to do so in the city but is pulled back by his love for Kamini. Kamini chastises him and Badal's pride is provoked. He goes out in the night to seek a fortune without telling any one.

That very night, Badal's house catches fire and a beggar sleeping in his room is burnt to death. This synthetic situation is the turning point in the story because every one, including Kamini, thinks that Badal was burnt to death.

Geeta Bali has a sparkling personality which she uses effectively in "Garibi", a Ranjit picture, directed by Ramchandra Thakur.

Kamini, of course, does not suffer from the usual lover's sixth-sense conviction that Badal was not dead but living somewhere. Her love apparatus must have been slightly out of alignment.

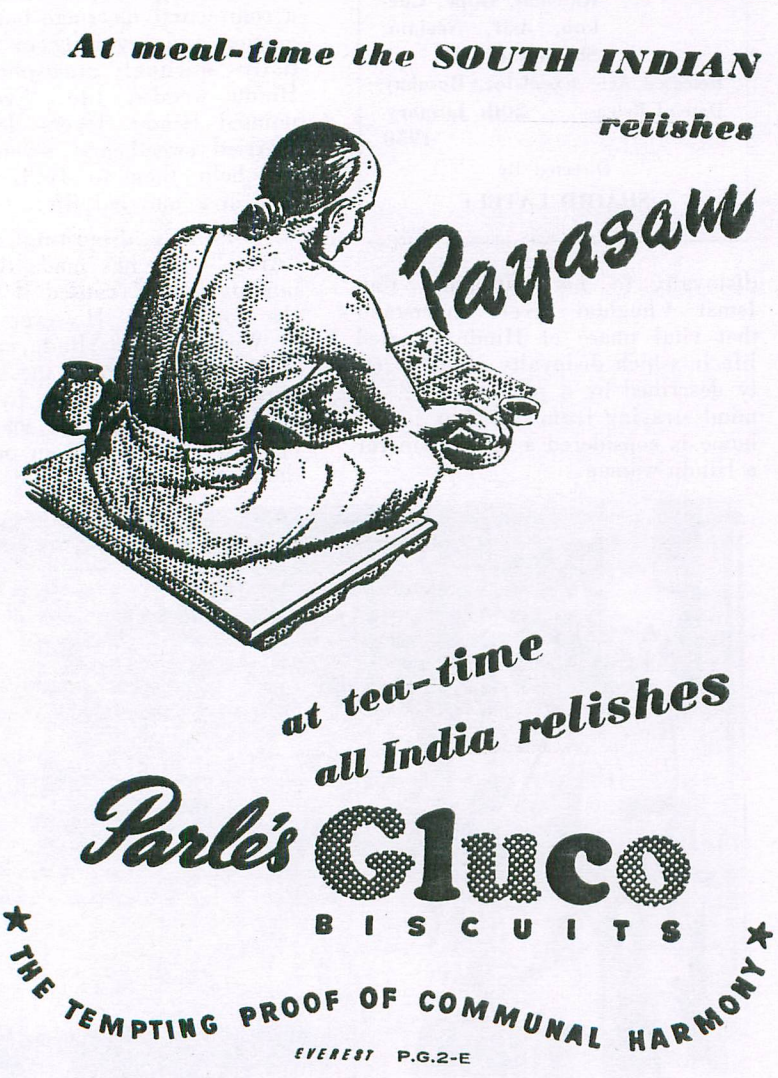
So Kamini is soon married to an idiotic-looking Thakur, the rich zamindar of the village. Now Kamini starts a double life. Knowing fully well that Badal was burnt to death, she still remembers him right in the bed of her husband. Her natural cock-eye becomes more cock-eyed when she looks at odd things in an odd manner. The idea is to impress us with the fact that the memory of Badal haunted the girl, even in her marital bed.

WHAT AN ENDING?

The idiot of Kamini's husband doesn't understand anything about the strange behaviour of his wife. He keeps calling her "darling" in the most insipid manner. Nor does the nitwit of his sister Kamla, know what is wrong with Kamini.

Kamini, on the other hand, nurses a love for Badal in her heart but looks after the Thakur in her bed—a behaviour most revolting for any Hindu woman, least of all for a village girl brought up in old fashioned surroundings.

One day, Badal turns up in an army uniform. The last war saved



Director Kedar Sharma dresses them in a manner to emphasise their curves. Here is Vijaylaxmi in "Bawre Nain", a social story produced and directed by Kedar Sharma.

many hearts and somehow the Khaki seemed to make a good bandage for wounded hearts. Badal was one such patient cured.

He comes right into Kamini's bedroom and there begins an episode of sadism. Bitter and frustrated Badal soon starts visiting Kamini on the pretext of being interested in Kamla, her sister-in-law.

Now begins the usual tug between love for the lover and duty towards the husband. The stupid thing ends in the most stupid way when Kamini intercepts Thakur's bullet aimed at Badal and dies with one hand in her lover's hand and the other in her husband's hand.

That must have been Kamini Kaushal's own idea of the ending to a dual life, seeing that it has some germs of reality.

The two men look at each other over the dead body of their joint stock and the overwhelming stupidity radiating from the Thakur's face makes Badal also look equally stupid. It ends as stupidly as it begins.

GOOD PRODUCTION VALUES

With the exception of the story and its direction, the other production values are impressive. The photography is pleasant and so is the recording of the songs. Minoo Katrak gives an excellent tone to the songs without losing the symphony of the orchestra. Anil Biswas has given some beautiful tunes. Though the lyrics are mostly written in Urdu, they are attractively worded. The dialogue is well written. The sets and the costumes are attractive. The picture reflects a lavish expenditure.

The direction of Shahid Lateef is amateurish. He has debauched most of the dramatic situations due to weak direction. The story, which is written in a sentiment hostile to the Hindu masses, becomes the main stumbling block in Lateef's work throughout.

THE IDIOTIC THAKUR!

From the players, Kamini Kaushal, who plays the heroine, does the bubbling sequences very well. Her reflective work, however, fails to be impressive. Dilip Kumar plays Badal very indifferently. He seems miles away from his situations even though Kamini sits so near him. The embracing situations between the two are, however, quite effective.

The most idiotic appearance on the screen is of Arif as Thakur. Bald, deep-eyed, flat-faced and with a stupid moustache, Arif half-stammers out his dialogue most ineffectively. And when he tries to bring an expression on his face, the effect he creates is most ludicrous and idiotic. This fellow should not bother about screen acting. He seems to have become too old and bald for it, for in "Arzoo" he ruins situations after situations by his unintelligent and mechanical movements.

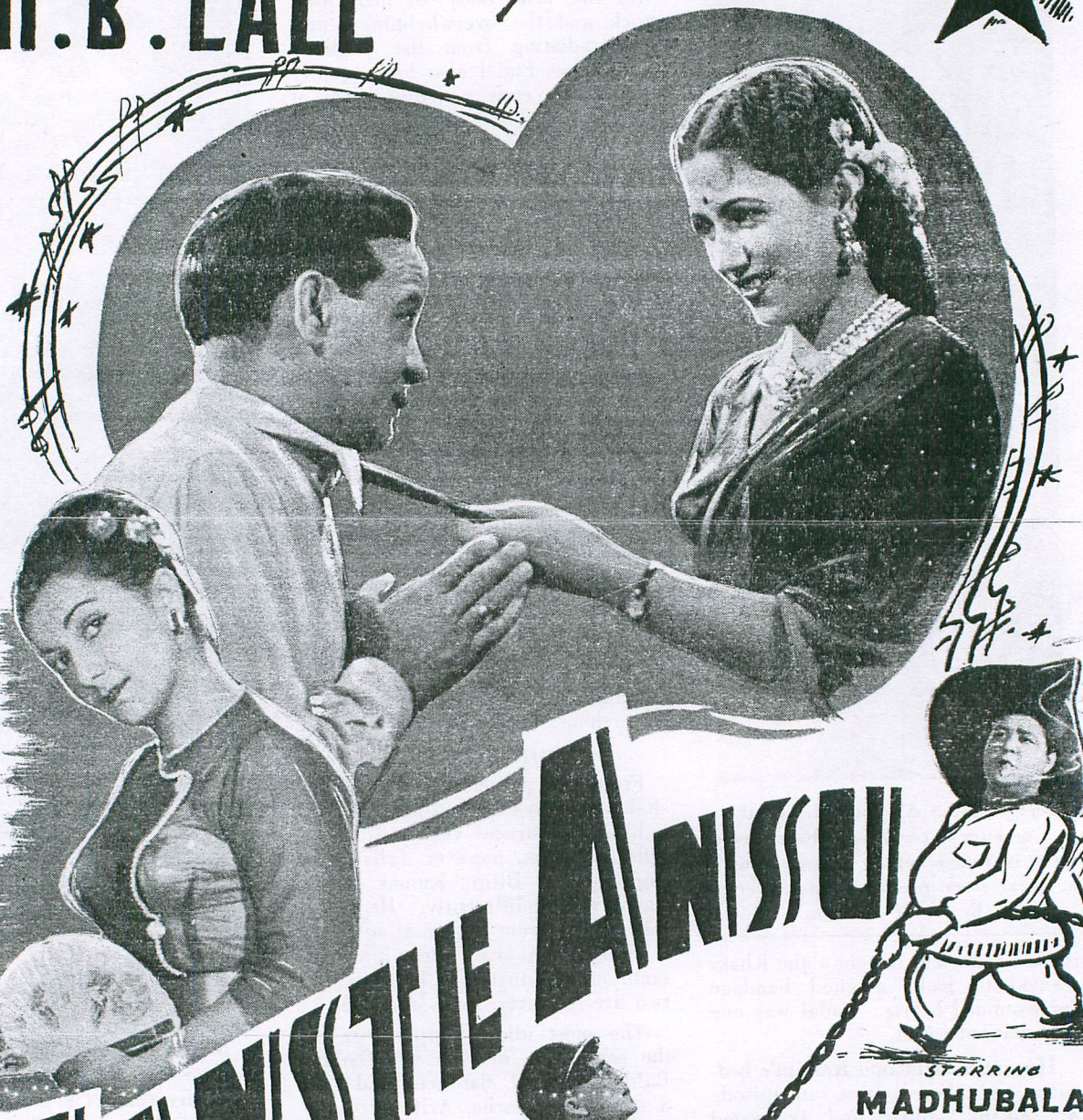
Gope gives his usual antics. Shashikala plays Kamla in her usual stagy and unconvincing manner. Neelam gives a pretty good performance as the village hero's "bhabhi".

Munnawar Sultana is obviously good at this in "Pyar-ki-Manzil", a social story produced and directed by Keki Mistry for S.T.F. Productions.

To sum it all up, the picture has failed in its story and treatment because of the two Lateefs.

Train Your Tongue
The "Grey Dust" Way
For Good Words &
Thoughts.

K.B. LALL Presents



HANSTIE ANSSU

STARRING

MADHUBALA
MOTILAL
GOPE
MIRZA MUSARAFF
JANKI DASS
&
MANORAMA

Sunil Sen

K.B. LALL'S NEXT ON THE SETS

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OUR REVIEW

"Rakhi" Flops Miserably In Bombay !

Picture Filthy And Objectionable In Parts!

"Rakhi", the latest Prakash picture, has failed completely because it begins with a disgusting suggestion of illicit sex relationship between a brother and a sister.

The booklet of the picture says: "The people smelt something disgusting about their relationship". When the producers were aware of this type of relationship being considered revolting and disgusting, it is more disgusting to find them suggesting it on the screen.

The story is written by a Muslim writer Shums Lucknavi, who being a Muslim and as such a believer in marrying first cousins, is not expected to appreciate the sanctity of relationship between a brother and a sister as observed by the Hindus. Even the slightest shadow on this sacred relationship is considered too filthy and revolting by the average Hindu mind.

And yet persuaded by the Muslim writer, both the Hindu producer and the Hindu director have allowed this filthy suggestion to be portrayed on the screen with the one natural result that the picture has failed ingloriously.

The director has, moreover, portrayed the life of the brother and the sister—both grown-up—in such an intimate manner that almost every sequence becomes an irritation to the Hindu mind.

THE VILLAGE WELL STORY

Apart from this, the story is the usual stuff of a village maiden at the village well and the "pardesi babu" who comes this time, gun in hand, to add novelty to an old, old plot.

The usual character of a village barber is thrown in for plot-making and a second city girl is also put in to provide the third angle of the familiar triangle. There is some synthetic pathos, the usual film tuberculosis, a murder, a court trial etc. and after all this the "pardesi babu" once again settles down to a peaceful life with his village girl. This village girl, however, has a curly hair-do and takes to fashionable clothes in a day and sings and dances like a city-bred wench. Rather a strange type for a village maiden!

RAKHI

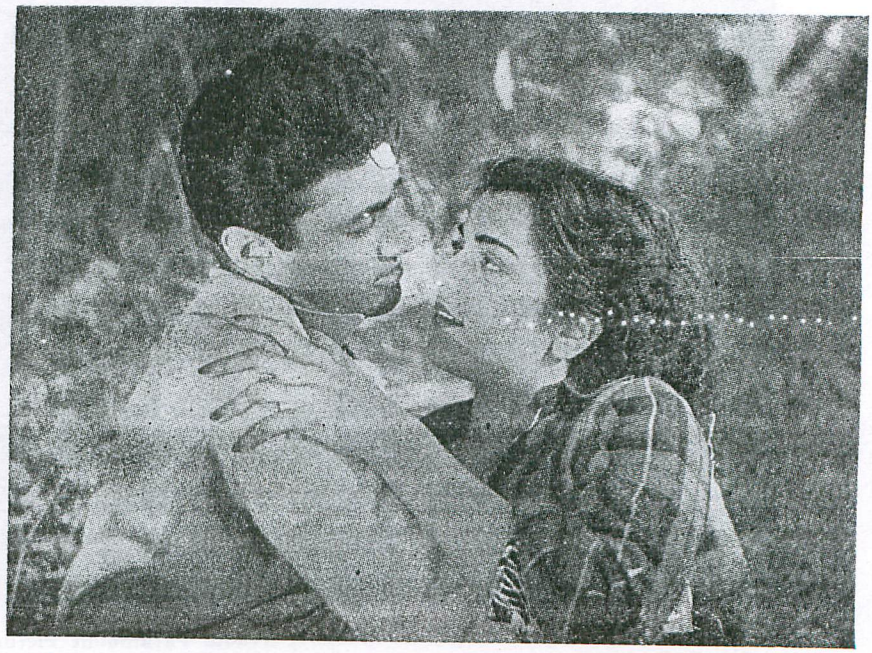
Producers:	**Prakash Pictures**
Language:	**Hindustani**
Story & Dialogue:	**Shums Lucknavi**
Music:	**Husnalal Bhagatram**
Songs:	**Sarshar Sailani**
Photography:	**P. G. Kukde**
Recording:	**T. K. Dave**
Cast:	**Kamini Kaushal, Karan Dewan, Gope, Yashodhara Katju, Pran, Kuldip, Ullhas etc.**
Released At:	**Lamington, Bombay**
Date of Release:	**30th December 1949**
Directed By:	**SHANTI KUMAR**

The production values are very poor. The photography and recording are erratic. The dialogue is good in parts but the songs and the music are dreadfully poor. That guy, Husnalal Bhagatram, has started cheating now by repeating almost the same tunes and repeating the words "Pehli mulaqat hai" thinking that these words did the trick in "Bari Bahen". It is at best an idiotic procedure. The direction is insipid and unimaginative.

ULLHAS EXCELLENT!

The best performance is given by Ullhas as Ganga Chowdhary, the brother of the heroine. Ullhas lives the role and it is a pity that his great performance, the first he has given, is wasted on a rotten film. Kamini Kaushal plays the village maiden but doesn't look it. She, however, gives a pretty good performance in parts, though in some scenes she looks too insipid and emaciated for screen work. Karan Dewan was chosen as the hero probably because of the weak-kneed role he has to play. He does it well—as the son of his mother and partly as a son of his own wife. Kuldip does well as a singing widow trying to sublimate her sex. Gope and Katju do their usual circus turns.

The picture is too damn boring to be entertaining apart from the filthy and objectionable part of its story. It is a grave risk to any exhibitor.



Censors or no censors, our heroes have started embracing their heroines. Here is Dev Anand dangerously near Nigar Sultana in "Khel", a social story of Shahin Pictures.

For Delhi, U.P., & East Punjab : Messrs. Wadia Paramount Pictures, Chandni Chowk, Delhi.
For C. P. C. I. .. .. .. Messrs. Bharati Film Distributors, Raj Theatres, Indore.
For Other Territories Contact : M/s. Jaimani Dewan Productions, Famous Building, Haines Road, Bombay 11.

114, FAMOUS CINE LAB & STUDIO,
BOMBAY. 11.

OUR REVIEW

"Ek Thi Larki" Draws Crowds At Kamal!

Picture Meant For The Masses!

The first half of this picture is a generous compliment of a Punjabi refugee-producer to the idiotic masses of India. Every foot of the first half is inconceivably stupid and slapstick and yet Roop Shorey conceived it and put it on the screen for the entertainment of the masses. The masses do enjoy the stuff and in doing so threaten to make Roop Shorey not only a successful director but a prosperous producer if he continues to conceive more stuff like this.

The second half of the picture, however, is more sensible and dramatic. In fact for a man with average intelligence the latter half compensates for the stupidity of the first half.

EK THI LARKI

Producers:	Shorey Films
Language:	Hindustani
Story & Dialogue:	I. S. Johar
Songs:	Aziz Kashmiri
Music:	Vinod
Photography:	Anwar Pabani
Sound:	Ishan Ghosh
Cast:	Motilal, Meena, Kuldip etc.
Released At:	Kamal, Bombay
Date of Release:	7th January 1950

Directed By
ROOP K. SHOREY

ORPHAN, INDEED!

It is difficult to relate the story of Roop Shorey's picture. It is a long and involved affair round a young girl who is described as an orphan. We wish we had more such orphans with Meena's upholstery and costumes. India would then become a beautiful orphanage and no one would bother about a parentage.

Meena, a beautiful orphan, in trying to get work gets into the clutches of two crooks, Mohan and Sohan. These fellows toss her about so much that one almost feels that Meena would lose weight but she doesn't. In fact she goes up in the estimation of Ranjit Kumar, a business executive, who ultimately falls in love with her after spending a night with her on a municipal bench in Delhi.

Now we come to a series of unimaginable incidents which culminate in a wedding in Kashmir in which grab-and-run tactics are used by Mohan and Sohan after relieving the guests of their ornaments. It all ends well in spite of every attempt being made to sabotage the wedding of Ranjit and Meena.

Cuckoo, the curves-girl of the Indian screen, gives another attractive dance in "Putli", a social story produced by Punjab Film Corporation.

Nigar goes musical in "Sangeeta", a social story produced by Sudha Pictures and directed by Raman Desai.

RUINOUS RECORDING

Roop Shorey has brought Kashmir on the screen in the second half of the picture and the river and lake scenes provide a beautiful canvas to the story in its concluding stages. The photography of the picture is pleasant and attractive throughout. But the sound recording has killed all the songs and most of the dialogue. It is just rotten work in recording.

The song tunes are hybrid combinations based on cheap and popular rhythm. But because of bad recording the orchestration is completely lost and the rhythm remains ineffective throughout. Roop Shorey's direction is quite enterprising in the latter half of the story.

From the players, Motilal who plays Ranjit, the hero, makes the rest of them look like a bunch of amateurs. Meena looks quite sweet though a bit too stout in the heroine's role. Kuldip Kaur gives a good performance as Bimla, the third angle of the usual triangle.

Well, "Ek Thi Larki" is a mass entertainer and a picture for the new adult voters in our country. The picture is a fairly good business proposition to the money-conscious exhibitor.

Directed By **M. SADIQ**

Story & Dialogue	AZM BAZIDPURI	*Art Direction*	A. A. MAJID
Songs	D. N. MADHOK	*Photography*	RATANLAL NAGAR
Music	A. R. QURESHI	*Editing*	MOOSA MANSOOR

Dances KRISHNA KUMAR.

SADIQ PRODUCTIONS LTD. SHREE SOUND STUDIOS, DADAR, BOMBAY, 14.

Hello..!
MEET ME
IN
AADHI RAAT

me the most annoying pest (that is the suitable word, I suppose!) is the ceaseless commentator who keeps on explaining the plot of the picture to his companion, usually the wife who appears to be either dumb or a complete nincompoop. The moment the lights go off, the comments begin and do not stop until the end. Some pests go a step further and every time a new character makes an appearance, a small biography with some remarks on the private life of that particular actor or actress is related to the companion.

"You can very well imagine how irritating it all is to those sitting around. Sometimes I have felt like murdering the 'culprit' but have to suppress the feeling, mainly out of consideration for the poor wife who would suddenly become a widow through no fault of her own! I suppose the next best remedy would be to gag such pests before they are allowed to step into the auditorium."

SIMLA 2. *Prithi Paul Singh.*

WISE

"I belong to the class, to quote in your own words "Crowd midstream in the whirlpool of ambitions and economics clutching at straws", but I am a regular reader of "filmindia", even at the stake of necessities. It makes us forget the drudge of our life at least for some time. Specially your reviews relieve us from the torture of rotten pictures. Thus we are able to save our hard earned money."

HYDERABAD (Dn.) *K. Rama Rao.*

BACKING ACHARYA SAHU!

"The inevitable has happened. The topmost producer in India. Acharya Kishore Sahu has rightly denounced IMPPA'S decision to standardize publicity through your most esteemed columns. It should be followed by other high ranking producers who wish to safeguard their interests and freedom to publicize their pictures in their own way.

"The decision of the IMPPA is not the decision of all its members but the decision of a few narrow-minded producers who seem to be bent on demoralising the people by giving them obscene and vulgar pictures and to cash on their weakness. The actions of a man like Chandulal Shah who said before Morarji Desai that he was not ashamed but proud of his weaknesses and gave people whatever they liked, of J. B. H. Wadia who spared no pains to get lifted the ban rightly imposed on the outrageous and shameful picture "Rambaan" by the Madras Government, show that they simply grudge ambitious and ever-improving producers like Vasan and Sahu because they themselves do not know even the elementary art of motion picture making.

"As cinegoers we have every right to preview the pictures we wish to see and this cannot be done unless the pictures are magnificently, artistically and spaciously publicized.

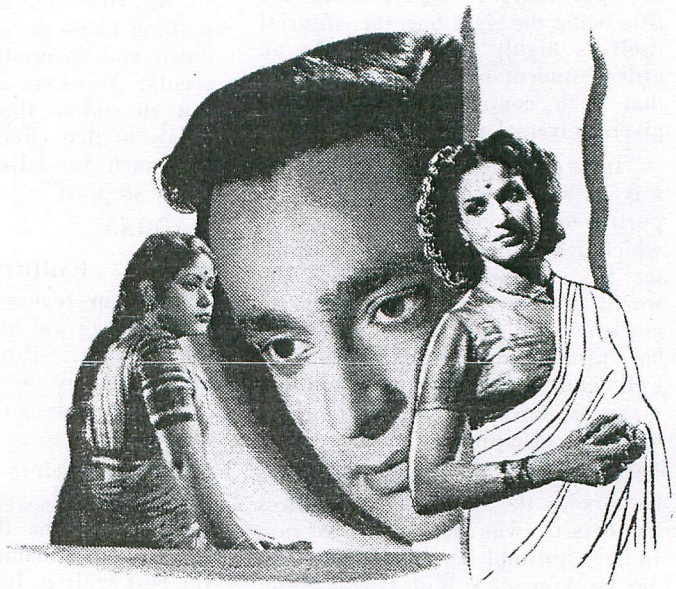
IT PROVES ITS NAME!

'PARAS' THE PHILOSOPHER'S STONE OF LEGEND, THAT TURNED TO GOLD ALL METALS BY ITS TOUCH — COMES NOW IN THE FORM OF A PICTURE THAT IS MINTING GOLD ALL OVER THE COUNTRY !

STARRING : **KAMINI KAUSHAL, SULOCHANA CHATTERJEE, CUCKOO, REHMAN, SAPRU, GOPE, K. N. SINGH, PRATIMADEVI.**

and

★ **MADHUBALA**



in
ALL INDIA PICTURES'
Superb Creation

PARAS

★ **"A FAMOUS" RELEASE**

Directed by : **ANANT THAKUR**
Screenplay : **M. SADIQ**
Music : **GHULAM MOHOMED**
Photography : **DWARKA DIWECHA**
Sound : **SITARAM KADAM**
Editing : **MOOSA MANSUR**
Dialogue : **AZM BAZIDPURI**
Songs : **SHAKIL BADAYUNI**

Producer : **P. N. ARORA**

Having a record-breaking run throughout India !

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5|- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

LAW WANTED!

"The editorial "Hinduism and Celluloid Demons" (December 1949) has forced me to write a few words of appreciation. Apart from the title being the right one, the editorial itself is highly instructive. As an ardent student of philosophy I feel that such contributions should be given universal publicity.

"It is really distressing to see the way in which our Hindu Gods are portrayed in our films. If India, which according to our Prime Minister has a message to give to the world at large, can suffer such an outrageous insult at the hands of her film producers, one can very well understand how our celluloid magnates have understood the term 'national discipline'.

"In my opinion such producers are traitors to the nation and heartless iconoclasts, who are ready to ruin India's spiritual heritage to do homage to Mammon. With Hindu philosophy and culture, the outstanding contributions of India to the world, successfully stripped of its spiritual attributes, I often wonder what else our producers will not do in order to earn a few shameful coppers.

"As you say, kind words mean nothing to them. Law can tie them down and successfully too. If our secular Ministers are determined to put an end to this evil by passing a law to that effect, it is my belief that such vandalisms can be effectively stopped".

MADRAS. *V. N. Krishnan.*

PARDON ME!

"In your review of "Andaz", you happened to put in a good word for that picture. Probably, you little knew that by so doing, you were serving the design of unscrupulous exhibitors.

"Months before its release here, "Andaz" was being advertised in our local papers as the picture which has won the unanimous applause of the best critic in India. And, in consequence, only so-called special shows of the picture were given at the cinema houses with a rise of 100% or more in the original prices of the seats.

"It was for the first time that such a deplorable exploitation took place in the annals of our island. We are sorry that your review, by a strange irony, helped the vampirish exhibitors, at the expense of thousands of cinefans, to collect some few thousands more in their coffers."

MAURITIUS. *H. C. Treebhoohun.*

THICK-SKINNED!

"I had the misfortune to go to the newly constructed Manoranjan Picture Palace, Lucknow.

"It was noteworthy to observe its management by which the ladies, who had the fortune of possessing I class tickets, were allowed to enter through the III class passage and gents of the same class through the passage of Ist class as usual, though, in general, it was expected that the ladies would be provided more facilities. This is very peculiar indeed because when one has the family, he is unnecessarily harassed and put to inconvenience.

"The rows of chairs is so close and congested that people cannot even sit properly and they are disturbed by the late comers.

"Alas! to stop the fans while the picture is being shown on the screen, seems to be the main work of the management. Every one has to fan oneself with his kerchief.

"Dear Patel, what do you think of the manager who gets hundred good abuses from the public who come for entertainment and enjoyment after spending their hard-earned money?"

Harish Chandra Sinha.
LUCKNOW.

EDUCATING THE WIFE

"In Indian picture houses there are more annoyances than can be easily counted on finger tips. The rotten furniture and bad ventilation on one hand, noisy vendors and arrogant spectators on the other, all compete to outdo each other in providing the maximum nuisance. To

The Pakistani Muslims who visited India recently as pilgrims pay their homage at the Samadhi of Mahatma Gandhi at Rajghat, Delhi. The Father of our nation died so that Muslims may live in peace in India.

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whose

LA-JAWAB

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REHANA

has been SOLD OUT for all Territories

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THEIR MOST AMBITIOUS PICTURE...

BARIBANU

★

Starring

★ NIMMI ★ SULOCHANA CHATTERJI ★ SHYAMA

Producer	*Director*	*Music*
ASHA BISWAS	**J. P. ADVANI**	**ANIL BISWAS**

Story: **Ramanand Sagar**

★

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हमारी पहेली जोरदार कलाकृति **"पतंगा"**

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संगीत : सी. रामचंद्र दिग्दर्शन : एच. एस. रावेल.

FILMS, 4A, Rawalpindiwala Bldg., Tribhuwan Road, Bombay 4

in Punjabi, 1 in Gujarati, 234 in English and 1 in French. Which means that the foreigners were able to release 48 more pictures in our country in spite of the popularity of the indigenous product. And these pictures were released in 60 different cinemas.

As regards the production centre, Bombay was still ahead of Calcutta. Of the 187 Indian pictures released in Calcutta during the year, 126 were produced in Bombay, Bengal came next with 57 productions, Punjab 4 and Madras 2.

BRITISH FILM REPORT

London, January 20.

A year ago, Britain's Board of Trade appointed a Committee to inquire into the Exhibition and Distribution of Cinematograph Films in the United Kingdom. After 13 months, the Committee has reported its findings to Parliament. Some of its recommendations are: A free market should be given to all films whether produced by one of the integrated combines or independents and a sliding scale of rentals; the entertainment duty it considered so high as to offer a serious handicap to British production.

Other aspects of the film industry are as follows: In 1948, the members of the public made 28 million visits each week on an average to the commercial cinemas in the United Kingdom. The gross box-office receipts in 1948 are estimated between £100 and £110 millions of which over £39 millions was paid in entertainments duty to the Customs and Excise Department. The average price paid for admission was a little under 1 sh. 6¼d. leaving barely 1 sh. to cover all the costs of providing the programme, including the maintenance and running of cinemas as well as the costs and remuneration of all the various other interests concerned with production and distribution.

Of the adult population, one-third said they went to a cinema at least once a week while one-fourth said that they did not go at all. The number of cinemas operating in the United Kingdom was 4800 with a seating capacity of 4,200,000. The population was 49½ million. So there was one cinema seat available for every 10 potential patrons and that each seat was taken on an average about seven times each week.

ITALIAN FILM INDUSTRY

Rome, February 2.

A new law to protect the Italian film industry is under consideration of the Government. Under its provisions, the Government's production subsidy is raised to 18 per cent. Exhibitors will benefit for the first time through a tax kickback of 3 to 10% of their gross income on Italian programmes. The restrictions on new theatre construction would continue. At the same time, it would increase penalties for violators of law and give the Government a perfect check on business by turning over to the authorities the printing of all admission tickets. Native 16 mm films would also benefit from the new law.

NOT THE WHISKY MAN!

New York, January 15.

Johnny Walker, 52, one of the first motion picture actors died at the St. Albans Naval Hospital, N. Y.

Walker made his mark in "Over the Hill" under director William Fox who selected him to play the son in this famous picture, just after the first world war. In the 1920's he appeared in many silent films and with the advent of sound, became a producer and director.

PUNISHED!

Hollywood, January 20.

M. G. M. star, Judy Garland was recently suspended for one full year without work or pay by the M.G.M. studios for walking out of its big production, "Annie Get Your Gun".

This is considered to be the heaviest punishment ever dealt by a studio to its star. What about our Gitas and Nigars?

GOOD OLD PANNA!

Calcutta, January 14.

Film artiste Shrimati Panna died on Friday, the 13th January. She was one of the early Bengali artistes to work in Bombay and she played in many Hindi and Gujarati Pictures. Later she returned to Calcutta and continued working in several Bengali pictures.

Women's Tongues
Don't Irritate Any More
Because of "Grey Dust."

While Pakistanis have desecrated 895 Hindu and Sikh shrines in Pakistan, India, a secular state, protects the Muslims and their mosques. Not only that but we welcome Pakistani Muslims visiting their holy mosques as pilgrims. A hundred Pakistani Muslim pilgrims recently visited Delhi for the Urs celebration of Hazrat Nizam-ud-din Culia and they offered prayers in the Juma Masjid of Delhi.

Globe Pictures
PRESENT

GUMRAH

Starring

SURAIYA
REHMAN
and
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with
MURAD, MUKRI, BIKRAM KAPUR
Miss **INDU** (By Courtesy Prithvi Theatres)
and
One more big female star

Music
HUSSAN LAL
BHAGAT RAM

Direction
M. L. ANAND

PREM FILMAID

Songs
SARSHAR SAILANI
Screenplay
RAMA NAND SAGAR

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FOR OTHER PARTICULARS APPYLY TO :—

GLOBE PICTURES.
202, Famous Cine Building,
Mahalaxmi **BOMBAY.**

Nimmi plays the lead in "Jalte Deep", a social story of Nihal Film Corporation.

British producers to eliminate, "unnecessary brutality and violence". The Board said that if they did not heed this warning, they would have to be the sufferers. "In about six months we shall take more effective measures. If our objections mean making the film useless for showing, the producers will have only themselves to blame", the Board warned.

Our censors should also note this particular aspect of crime and brutality which is predominant in foreign pictures and make the necessary excisions.

BERGMAN'S BABY!

Rome, February 5.

The romance of Ingrid Bergman and Italian film director Roberto Rossellini is in a perfect tangle and will take some time before Roberto and Ingrid get married legally. The birth of Ingrid's baby with Roberto, admittedly the father, was just a minor hitch.

At the present moment, Roberto is a Catholic and he has obtained a civil annulment of his religious marriage to Marcells de Marchis. In the eyes of the Church, however, the civil annulment is not valid since the Catholic Church does not recognize divorce or any civil action to dissolve a Church wedding.

And yet, it is likely that Roberto might secure nullification of his previous Church marriage on the grounds that his former wife did not enter into matrimony with her free consent.

In the meantime Ingrid's baby is waiting for a legitimacy certificate.

BANNED IN PAKISTAN!

Karachi, February 1.

"Jal Tarang" and "Zewarat", two Indian films, have been banned in Karachi.

EXPENSIVE SMOKING!

Nagpur, February 3.

The Government of Madhya Pradesh has prohibited smoking in cinema houses during shows and half-an-hour before, throughout the province.

Anyone who commits a breach of the rule under the Municipalities Act will be punished with a Rs. 50/- fine.

HOPE AT LAST!

New York, January 15.

According to a report from California, Hollywood may disappear one day. About twelve square miles of the sea have begun to sink at the rate of 2 feet every year.

The reason for the subsidence is said to be the removal of vast quantities of oil from beneath the land.

CRIME AND FILMS!

Delhi, February 8.

Juvenile crime has increased considerably in the last few months in Delhi.

As many as 123 boys from well-to-do families were tried in Delhi's juvenile court on different charges—from stealing nuts to lifting 30 cycles. Some of the offences were petty thefts, shop lifting and pick pocketing. One boy of 15 was accused of stealing cycles and selling them to a dealer. Another tried his hand at cashing a fake cheque. Other daring youngsters tried their skill in smuggling contraband articles.

Most of these crimes can be traced to foreign pictures from Hollywood, and they certainly have a deleterious effect on youngsters. Parents should keep their children away from harmful pictures before they turn them into adult criminals.

IN CALCUTTA IN 1949

Calcutta, February 2.

During the year 1949, 422 new pictures were released in Calcutta. The statistics are as follows:—138 pictures in Hindi, 47 in Bengali, 1

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BRAHMI OIL
(SPECIAL No. 1)

An invaluable hair tonic for the prevention of dandruff & falling hair.

It stops hair-falling immediately and grows new healthy hair abundantly. It restores natural black colour.

It is the most efficacious treatment for grey hair. Baldness can be overcome by its application.

Rs. 3-8 Big Bottle — Rs. 2 Small Bottle.

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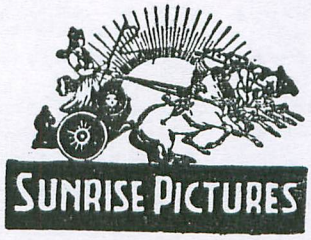

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A STIRRING LOVE STORY THAT DARES TO BE

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DESTINED TO ECLIPSE ALL HIS PREVIOUS ACHIEVEMENTS

presenting

4 TOP RANK STARS

NARGIS ★ RAJ KAPOOR ★ YAKUB AND ?

SUPPORTED BY A MAGNIFICENT CAST

WITH

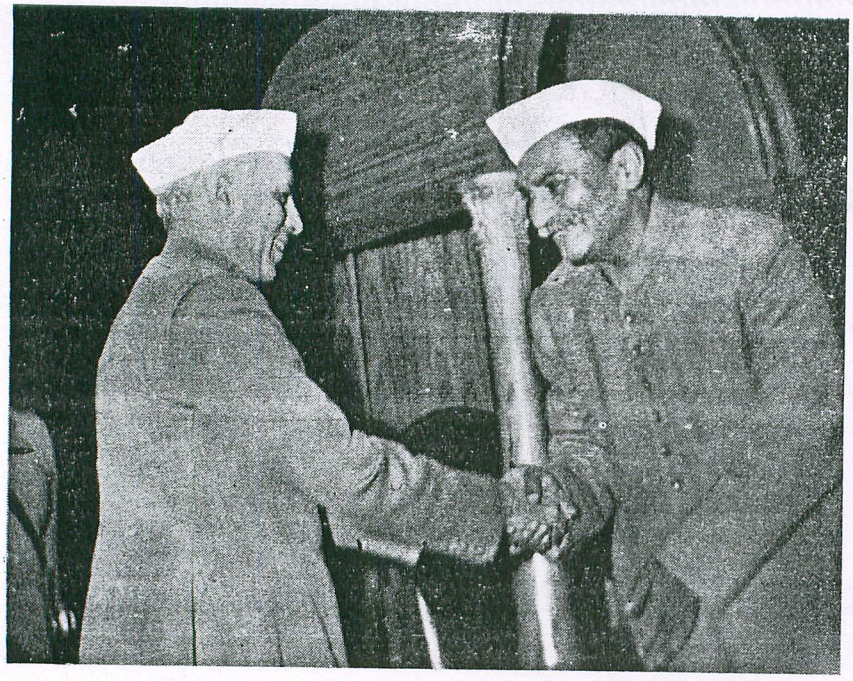
RAJENDRA KRISHNA'S LYRICS

&

VARMAN'S MUSIC

(OF SHABNAM FAME)

SUNRISE PICTURES———LAMINGTON RD., BOMBAY.



From one patriot to another! Pandit Nehru, India's Prime Minister, congratulates Dr. Rajendra Prasad on his being unanimously elected as the first President of the Republic of India. Gentlemen both, may their tribe increase.

Said Dr. Bunche, "If I visit Washington today, I cannot buy a meal, order a drink, see a movie, or with very few exceptions, rent a hotel room, except in the Negro section of the town".

That is the Black-and-White democracy of America and right in Washington, the capital of the United States.

NEW MAIDENHOOD!

Bombay, January 24.

Film star Shobhana Samarth performed the muhurt of her maiden picture at the Shree Sound Studios on the 23rd January at 4-30 p.m.

The name of the company is Shobhana Pictures and the picture stars Shobhana opposite Motilal, her favourite screen-hero. Shobhana's teenage daughter is also reported to be making her debut in this picture.

We wish Shobhana the best of luck in her new maidenhood.

FAST WORK

Hollywood, January 16.

Anne Shirley divorced hubby Adrian Scott in Mexico, then hurried to New York and married Screenwriter Charles Lederer.

Anne evidently believes in speedy action. Let us hope she remains married till she reaches Hollywood for work.

PARDON HER SARONG!

Hollywood, January 16.

Dorothy Lamour became mother to a second son. Dorothy's husband is William Ross Howard.

LEFT HER COLD!

Hollywood, January 16.

Audie Murphy married only eight months ago to Wanda Hendrix, walked out on her, in a typical motion picture fashion. And she is so nice.

Wanda's new picture is called "Song of Surrender" and she is likely to work in many more.

OLD MARIA!

Hollywood, January 10.

Mme. Maria Ouspenskaya, 73, one of the oldest and best known character players of the screen died from burns while smoking in bed.

Born in Russia, she worked in the Moscow Art Theatre and then in more stage plays in the United States. Some of the films she worked in are "Frankenstein Meets the Wolf man" and "King's Row".

ART FREEDOM!

Moscow, February 4.

The Communist party newspaper 'Pravda' in its issue of January 31st reports that the Soviet film director Y. M. Blokh has been suspended for two years for irresponsible and inaccurate production of a scientific documentary film, "The Caspian Fishermen".

The Ministry of Cinematography in Moscow charged the director with making a false portrayal of actual fishing in the film. And they say Russians are a free people.

WE'LL MISS HER!

London. January 25.

Leading British actress for 50 years, Irene Vanbrugh, died in London at the age of 76. Just a week before her death she was playing in "Mary Bonaventure" in Birmingham.

Irene made her American debut in 1896 and also appeared quite often in Hollywood and British pictures. Some of her pictures are: "It happened one Sunday", "I lived in Grosvenor Square", "Wings of the morning", "Escape me never", "Knight without arms" and "A Yank in London".

LESS TORTURE!

Secunderabad. January 16.

Smoking has been stopped in all cinema halls in Secunderabad by an order issued by the Commissioner of Police, Hyderabad, from the 1st of January.

NEW FILM CHIEF

Paris, January 15.

The film activities of the United Nations Educational, Scientific and Cultural Organization (UNESCO) will henceforth be supervised by Mr. Ross McLean, lately Commissioner, National Film Board of Canada.

Forty-five-year-old, Canadian born, Mr. McLean seems to be qualified for the job, considering his previous experience. McLean has been associated with the Board since its establishment in 1939, and has held several executive positions with it. During that period, McLean also served on many wartime information committees in the Canadian public service and participated in several international conferences.

CRIME AND BRUTALITY!

London, January 24.

The British Board of Film Censors has started looking at American and British pictures in the correct light and warned the American and

"An Ideal Wife
has to look
to her future
...a husband
has to look
to his past..
.....and a
Lover....?

Paristan Pictures
PRESENT

VEENA • AL NASIR
with
PRAN • MURAD • MAYA KUMARI
and
Thousand others
in

BEEWEE

PRODUCED *by* WALI SAHIB
DIRECTED *by* KISHOR SHARMA
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Cadell Road, Bombay 28.

The problem of censoring pictures in the South has multiplied by nine times more now. More men, more mess!

OLIVIA'S BENJAMIN!

Hollywood, January 15.

After an illness of seven long months, pretty Hollywood star, Olivia de Havilland, gave birth to her first child, an eight-pound son.

The son was born by Caesarean section and has been christened Benjamin Briggs Goodrich, after a famous ancestor of his well-known novelist father, Marcus Aurelius Goodrich.

LICENSE SUSPENDED!

Lucknow, January 18.

For repeatedly committing breaches of the Entertainment Tax Act Rules, the proprietor of Shankar Talkies, Hapur has been convicted and the license of Shankar Talkies has been suspended for a period of three months.

This is a very effective way of bringing cinema proprietors and exhibitors to their senses, but the punishment should be more salutary.

MERE THREAT!

Hollywood, January 17.

Bette Davis is likely to divorce William Grant Sherry, her third husband on the grounds that he threatened her with physical violence.

In India, what is a mere threat?

COPYRIGHT DAMAGES!

Hollywood, January 17.

Screen writer Walter Abbott, has filed a suit against Loew's Inc., Joseph Pasternak, producer, and others for $100,000 claiming that the film "Big City" was made from material submitted by him without paying him for it or giving him screen credit.

If we had such suits, the whole industry would have to be sold to compensate our writers whose stories are constantly stolen by the producers.

STARTING WITH DEFICIT

New Delhi, January 29.

According to Minister Diwakar, the estimated cost of maintaining a central censorship board would be anything between Rs. 2,50,000 and Rs. 3,00,000, while the expected revenue would be round about Rs. 1,20,000.

The industry should guarantee the deficit if the Minister guarantees sensible censoring.

CHEAP STARS!

Hollywood, January 12.

Ronald Colman, famous Hollywood star in his 27 years of screen career has never allowed his name to be used for endorsing any commercial product. Recently he refused an offer of 10,000 dollars for the use of his own picture with endorsement.

And in India, stars sell their face for a rupee to sell cheap soaps and creams.

BLACK AND WHITE

New York, January 31.

Dr. Ralph J. Bunche, an American Negro and former United Nations mediator for Palestine and now director of the United Nations Trusteeship Department, said in an article in an American magazine that in Washington D. C., the capital of United States, racial discrimination was "scandalous".

GEMINI

ANNOUNCE *with* PLEASURE

THEIR NEXT PICTURE

mangala

in the wake of

NISHAN

and

CHANDRALEKHA

NOW SHOWING TO ENTHRALLED AUDIENCES

ALL OVER INDIA

AT HOME AND ABROAD

RAM GOPAL'S OFFER

London, Feb. 8.

Ram Gopal, India's best dancer, is in London these days, planning to give dancing performances in Europe and America during the spring and autumn.

In a personal letter to Editor Patel, Ram Gopal says that he needs female dancers. If they are new he can train them in London in Kathak, Bharat Natyam and Kathakali and if they have already learnt some of these dances, he can still polish up their technique and prepare them for stage performances.

He is prepared to pay their return travelling expenses between Bombay and London and all travelling expenses whilst touring with him in Europe and America. He is moreover prepared to provide free boarding and lodging and pay £2 per week as pocket expenses whilst working.

Here is a chance in a million to the dancing daughters of India, not only to learn dancing under our greatest dancer, but to tour Europe and America and incidentally learn something about international stage craft and while working gain an experience which will be useful to them when they return to India.

Ram Gopal's permanent address in London is: 38 Clarges Street, London W.I. and he will be happy to receive applications with as many photographs and particulars as the applicant can send.

But the girls should look at themselves in a friend's mirror first, not in their own, before they fancy themselves to be great dancers. There is no sense in saddling Ram Gopal with odd ones and making a poor show on the international stage.

PRAMILLA ARRESTED!

Bombay, Feb. 13.

Film actress Pramilla alias Esther Abraham alias Mrs. S. B. Ali alias Mrs. Kumar was arrested on a charge of receiving "pugree" of Rs. 4,500/- from a prospective tenant for a flat in her newly-constructed building at Shivaji Park, Dadar, Bombay.

She was produced today in the court of Mr. M. J. Gordhandas, Presidency Magistrate and released on bail.

Reuben Abraham, her father, was also taken into custody for abetment. The arrests are a sequel to a trap laid by the Bombay Police who arrested the father in the act of taking the money which was previously marked. The father is alleged to have received the money on behalf of his daughter.

Reuben Abraham was also released on bail.

MEHBOOB NOW FREE!

Bombay, Jan. 13.

By an order dated 9th January 1950, the Custodian of Evacuee Property in Bombay released the property of Producer-director Mehboob.

The Deputy Custodian by an order dated 23rd August 1949 had previously attached all the property of Mr. Mehboob and had declared him as an evacuee.

The order made above by the Custodian was in consequence of an appeal lodged by Mr. Mehboob against the decision of the Deputy Custodian, Bombay.

KAMAL KE PHOOL

Bombay, Feb. 9.

Mr. Baburao Pai, Famous Chief, was very much a worried man last month with thousands of "filmindia" readers sending him names and names for his Production No. 10.

He has, however, finally accepted one name: "Kamal ke Phool" from Miss Raj Rani Mehra, Nai Sarak, Delhi and the lady has been awarded Rs. 100/-.

THE ITALIAN COMEDIAN!

London, January 10.

Monty Banks, well-known film director and husband of British singer and comedienne Gracie Fields, died suddenly in a train near Sempion, Italy. Both were on way to their home on Isle of Capri.

Monty Banks' real name was Mario Bianchi and he was born in Italy in 1897. As an actor he first appeared in the Fatty Arbuckle comedies. Later he worked in some more American comedies some of which he directed personally.

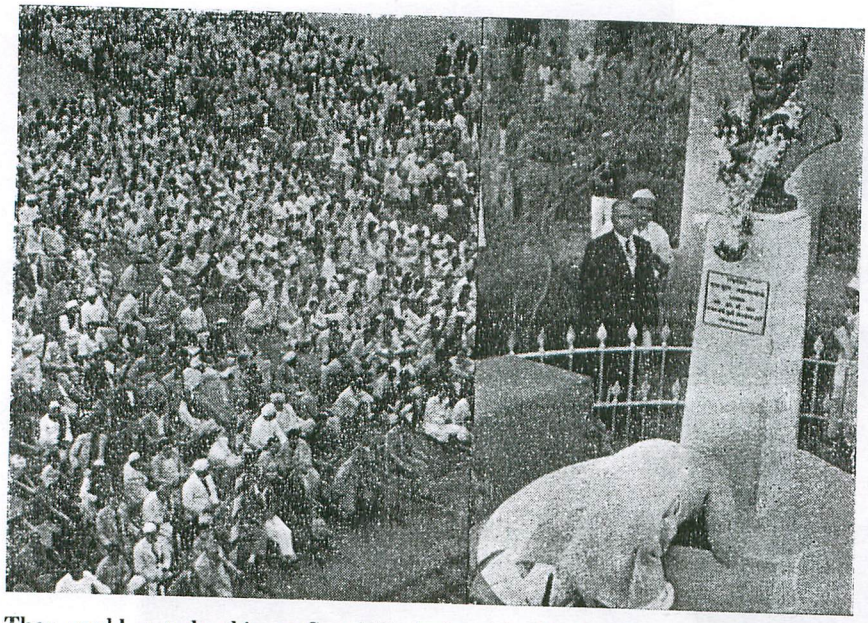
Some of the pictures directed by Monty Banks are: "Adam's Apple", "My Wife's Family", "Compulsory Husband", "Why Sailors Leave Home" etc.

MORE MESS!

Madras, January 11.

The Government of Madras have appointed the following persons as additional members of the Board of Film Censors: Mr. V. Ramaswamy, Dr. C. Achyuta Menon, Mrs. Krishna Rao, Mr. K. Vittal Rao, Janab Shafee Mohammad, Dr. Avadhani, Shrimati Snehalata Reddy, Mr. K. B. Kuppuswami and Mr. A. Varadappa Chetty.

Gentle and humble in the greatest hour of his glory, Dr. Rajendra Prasad, President of the Republic of India, drives in state through the streets of Delhi. Note the splendour of the coach, one of the last relics of British imperialism. A wrong beginning to a great career of service.



They could not do this to Gandhiji during his life-time but now they insult his memory by deifying his statue. Here is Shri B. G. Kher, Bombay's Chief Minister, prostrating before Gandhiji's statue at Jalgaon. Is that perhaps a prayer for votes in the next elections or a proof that the backbone can still bend according to circumstances? And Dr. Ambedkar says: "In politics, "bhakti" or hero-worship is a sure road to degradation and to eventual dictatorship!" But who listens?

"We are glad Sahu has taken the first step and would like other intelligent producers like Vasan, Mehboob, Chunilal, Sirkar and Raj Kapoor to follow him".

JAMSHEDPUR *M. Velji.*

I.M.P.P.A.

"My observations as a layman have led me to conclude that there is no absurdity on earth which is hard to expect from IMPPA, but their recent decision to impose restrictions on the advertising space to be used by producers for the publicity of their pictures is almost a record in that direction. To say the least, this step is perhaps the most foolish and leaves far behind any other absurdity so far committed by them.

"Free enterprise has been described to be the soul of trade. If that spirit is gone—and to crush it is the aim of this new decision—the trade must go to dogs; more so in the case of the film industry which, to flourish, needs a good lot of publicity and public contact. To ask producers to cut down publicity is like giving Picasso a six-inch piece of canvas and asking him to produce his masterpiece. With so little material, even an intellectual giant like Picasso will not be able to give expression to his thought.

"I feel it is the duty of every right thinking person in the film industry to boycott this arbitrary decision and to see that it is not carried any further. Meanwhile, hats off to you, Mr. Patel, and to Acharya Kishore Sahu, the first to voice their opposition!"

SIMLA *Prithi Paul Singh*

COPIED, EH?

"Producer Shorey, deserves congratulations for "Ek Thi Larki", which is a very entertaining picture. A fast moving story and the Kashmir scenes, particularly the motor launch chase in the Dall Lake, enhance the interest.

"But the jokes, though spicy, have been copied from Hollywood pictures. Many of them have been translated word by word from 'Noose Hangs High'. This practice is certainly not commendable."

AGRA. *P. L. Bammi*

ALSO CLOSED!

"Believe me, there are five theatres in a single street near our college. Two of them—Prabhat and Sagar closed the theatres yesterday on account of the second death Anniversary of Gandhiji. But the other three theatre owners took advantage of this and made pots of money from the mad cinegoers. Do you really approve of this, Mr. Patel? And what would you have done if you had been the owner of these three theatres?"

BANGALORE. *C. S. N. Murthy.*

BADAMI'S DOCTORATE!

"In the Indian News Review No. 57 under 'News Flashes', the convocation of Mysore University is shown. The commentator, commenting on this news item said that degrees of Doctor of Letters were conferred on Maulana Azad and Dr. Shyama Prasad Mukherjee. As a member of this convocation and as one who followed the proceedings keenly, let me say that the Honorary Degree was conferred only on Maulana Azad. Dr. Mukherjee was only invited to deliver the convocation address."

MADRAS. *H. Nagesha Rao Manay*

EDUCATE THE AUDIENCES!

"Your editorial 'Slandering a Nation' in your January issue is really a grand one which gives a correct and true picture of what is happening nowadays. I am not surprised at 'Dillagi'. If you happen to see Tamil pictures, you can very well see in each and every one of them, our womanhood being ridiculed to the lowest possible level in this land. But the pity is, only such pictures become box-office hits! What to do, Mr. Patel?"

NEGAPATAM. *N. V. R. Swamy.*

MAKING RICH RICHER!

"I heartily agree with your criticism of Mrinalini Sarabhai's dancing performances which she staged recently at the Excelsior. I was swayed away by the flattering opinions of the foreign critics who knew very little of our Indian dancing. Most of the local newspapers and film magazines, vernacular and English as well, could not express an impartial judgment of her dancing ability. Hence they praised her to the skies. In short, it was 'Much Ado About Nothing'. I very much regret having wasted my good money over an all round much boosted poor performance!"

BOMBAY. *Manu G. Bhagat*

WELL, RAM GOPAL?

"We, followers of "filmindia" in

TIMELY, TOPICAL & THRILLING !

ROOPKALA NIKETAN
Presents

KASHMIR Hamara Hai

PRODUCED BY

N.L. JALAN

WATCH FOR
ITS RELEASE!

STARRING : MEERA MISRA, PARESH BANNERJI,
PAHARI SANYAL, SUNDER & HIRALAL.

AND

PANCHOLI'S ALL-STAR CAST HIT

MEENA BAZAR

BOOKING: NEW REPUBLIC FILMS,
361, VITHALBHAI PATEL ROAD, BOMBAY 4.

Ceylon, certainly read with interest Judas' article about Mrinalini Sarabhai. Kingdly convey my thanks to 'Mr. Judas' for having saved us a few precious chips.

"Talking about these dancers of India, I have a few words about the famous Ramgopal who also visited Ceylon some months back. His performances were no doubt good. But because of certain grievances he seemed to have had against the Government of India, e.g. his performances had not been exempted from Entertainment Tax, enforcement of quarantine regulations at Mandapam Camp etc., he began to give vent to his feelings against the government and also against the people of India. His views were given headlines in some of the anti-Indian dailies. That certainly was most unbecoming of an Indian. These cultural ambassadors, as they style themselves, far from enhancing the cultural reputation of India only spoil the fair name of India."

COLOMBO. *D. Srinivasan*

TIRED HUSSIES!

"Your note, "Slandering a Nation", appearing in the January issue of "filmindia", hits the proverbial bull's-eye at an opportune moment. The attitude of our women-leaders in this direction is really disgusting; particularly in view of their hectic pro-Hindu Code Bill activities. One wonders if the Hindu Code Bill has rendered them a spent-force?"

LUCKNOW. *Puran Chandra*

CAMPAIGN FOR FILMGOERS!

"Please accept my hearty congratulations for your Editorial "Slandering A Nation", in January issue of "filmindia". Indeed the films are the exponents of a country's culture and our film industry has given us an erroneous representation of our culture. Our producers should feel ashamed of the mess they have made of our culture. Your editorial has enabled us to see the facts which cannot be challenged by any producer but I wonder what effect, of practical value, can these editorials produce! Why not start a campaign to boycott such pictures?"

NEW DELHI. *S. V. Mansukhani.*

LET US HOPE!

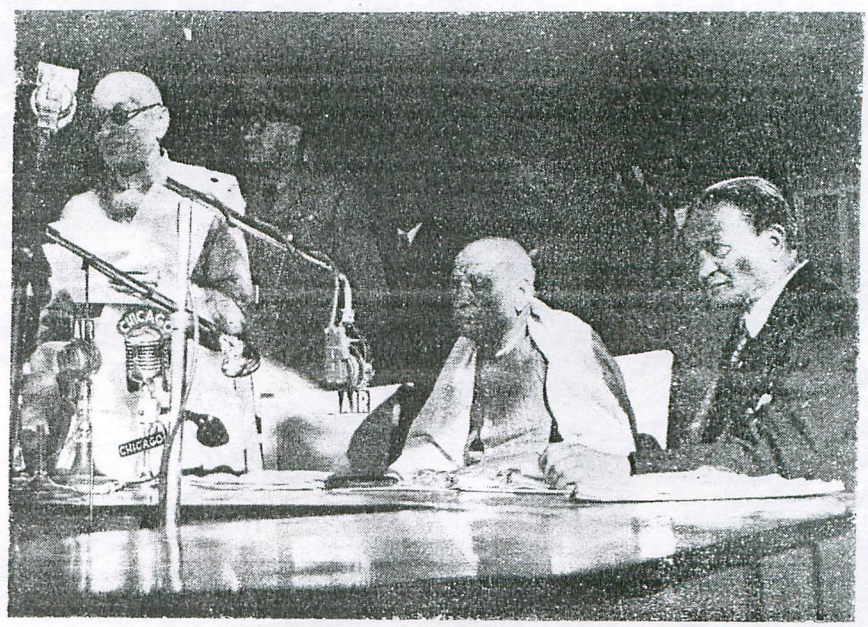
"Your article "Slandering a Nation" in the January issue has not appeared a day later. It is distressing and disgusting to see the kind of village life presented on the Indian screen. One wonders wherefrom our producers got such queer ideas about village life. It is evident that no producer or story-writer has taken the pains to visit a village actually and study the conditions there. Leave alone the foreigner, no average Indian villager will concede that our village life is as bad as presented on the screen. This is an opportune moment for the Film Inquiry Committee to probe deeper into this important matter and fix some standard for the depiction of Indian life—whether of the city or of the village—before our producers do worse. Let us hope the Committee will do this."

K. S. Sankara Narayanan
NEW DELHI.

WANT HEROINE IN HOME!

"It appears, Mr. Patel, that you are doing grave injustice towards a top ranking artist, by keeping her inside the four walls of your house and therefore, giving her no opportunity to show her talents. My meaning is directed towards Sushila Rani whom I very recently saw in 'Gvalan'. She has got the case and grace of a master artist. I do hope to see her in more pictures in the near future or do I?"

JAIPUR. *S. C. Jain*



Sardar Vallabhbhai Patel declared open the National Physical Laboratory of India, the biggest of its kind in Asia—the labour of Dr. S. S. Bhatnagar (sitting extreme right). Rajaji, our Governor General then, is inaugurating the proceedings on the occasion.

NO WATER!

"You will be surprised to hear that in some cinemas in Madras City, there is no appropriate and adequate arrangement for supply of water either for drinking purposes or for other human necessities. In this connection, the local cinemas, Wellington and Kinema Central deserve particular mention. Will the Health Department of the Corporation of Madras take steps to see that visitors are not placed in a pitiable plight due to the non-availability or insufficient supply of water?"

MADRAS. *Abul Amal*

THANKS!

"Nearly a month ago, we all assembled in a room for teachers' meeting. One of our teachers brought the latest issue of "filmindia" and as there was still some time for the meeting to begin, one of the teachers, an Anglo-Indian gentleman, took the magazine and began to read from the Editor's Mail. As he read your answers one after another, the teachers went into peals of laughter. While closing the magazine, (the president came

THE LAUGH LEADER OF 1950 !!!!

"AFSAR"

Starring

SURAIYA

DEV ANAND

KANHAIYALAL

MANMOHAN KRISHNA

ZOHRA SEHGAL

RASHEED

ANAND PAL

KRISHAN DHAWAN

MOHAN SEHGAL

VATAL

BAKSHI

& RUMA DEVI

Music: S.D. BARMAN

Lyrics:

NARENDRA SHARMA

VISHVAMITRA ADIL

Photography:

V. RATRA

Sound:

B.N. SHARMA

Scenario & Direction:

CHETAN ANAND

CONTACT: FOR DELHI-U.P.: SWASTIC PICTURES ... FOR C.P.-C.I.: KALYAN PICTURES

NAV KETAN, 41, PALI HILL, BANDRA, BOMBAY, 20

in just then) my Anglo-Indian friend remarked "whoever this guy may be, he must be a genius". My friend evidently did not hear of you, but I being a regular reader of "filmindia" was as pleased as Punch to hear such a fine tribute being paid to you by a teacher."

HYDERABAD. *D. H. Paul*

THAT IS COMMON SENSE!

"The resolution moved by one of the City Fathers of Delhi asking for a ban on smoking in picture houses narrowly escaped acceptance. It was rejected by 11 votes to 9. Rather than moving such silly resolutions it would be worthwhile and really beneficial to make the theatre owners install exhaust fans and other ventilation arrangements to avoid foul air and bad visibility."

DELHI. *Omesh Chandra*

TOO MUCH FREE CIRCULATION!

"Please don't consider this out of place, if I state here that your esteemed magazine was received with warm welcome by many of my friends. Some of them who have been residing here since years had not seen it before. How happy they were when they went through this Indian film magazine for the first time! Particularly, they were very much interested in the Editor's Mail section; your answers were very much liked and read again and again. Would you believe, the magazine has passed through not less than 40 hands?

My friends and I wish you and our dearest magazine a long life."

HONGKONG. *Daya Khianra*

TRY AGAIN!

"Reader B. E. Yannewar is lucky enough to have only one restaurant near a pretty good cinema Excelsior in Kirkee playing Hindi records. We have, here in Jamshedpur, two facing each other near the local Basant Talkies competing continuously in loud and whimsical broadcasts of records.

"We had once even resorted to a report to the Police as suggested by you Mr. Patel, but then we saw the police fellows enjoying hot tea in one of the shops. God knows whether they paid for it or not. Any more remedy?"

JAMSHEDPUR. *M. Velji*

PROFITEERING!

"Now-a-days in some cinema houses in Lucknow the bad practice of increasing rates at times is practised. Whenever they exhibit a good picture in the city they arbitrarily choose to enhance their admission rates suddenly. This amounts to robbing the cinema-goers. All the year round they exhibit ordinary pictures and some of them very rotten ones but for such they never care to reduce their rates. Why then this increase?

"Will these cinema owners cultivate a better sense of showmanship and responsibility towards their patrons and show all the pictures good or bad at their usual rates?"

LUCKNOW. *Mohan Chandra Misra.*

ANYTHING FOR MONEY!

"Have you ever been to 'Baroda' —a decent city only 244 miles from Bombay? If not, please do visit it and see how pictures are advertised here.

"They follow just a simple method. A vehicle—anything from a bullock cart to a car—is hired and a gramophone record is played (usually at a wrong speed) and broadcast with blasting volume of the loud speaker. The man who does it never worries about the quality of reproduction and the streets of the city add jerks and jolts to the noise.

"Can we not do something to stop this nuisance?"

BARODA. *L. G. Bhagwat*

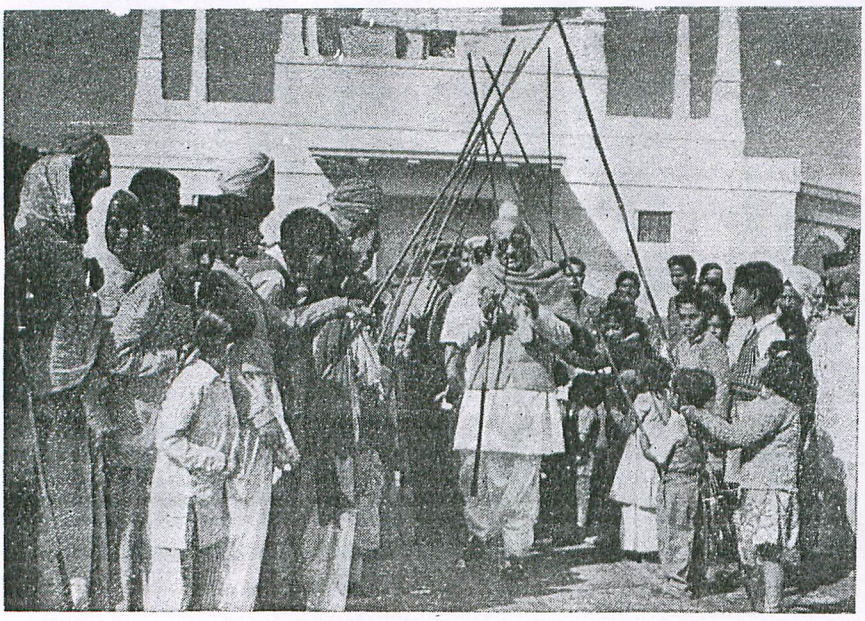
REMEMBER WHILST VOTING!

"From the columns of "filmindia" we find that the Provincial Governments in India are refusing to grant licenses for new cinema houses. But our Rajasthan Government has adopted just the opposite attitude. Here in Jodhpur recently a cinema house was opened just between two high schools and is now proving a great nuisance to the students of these schools.

"Now, again one Mr. Mehta has been permitted to construct a new cinema on the land where till now the refugees had constructed some wooden stalls. They are chased out and now the construction is going on day and night.

"This year Marwar had no rains and there is an acute scarcity of water. People are not getting sufficient water to drink, leave alone for bathing. Water is the greatest problem of the day, but even in this critical situation lacs of gallons of water per day is being wasted in the construction of that cinema hall and the Government is looking on."

JODHPUR. *Ratan Chand Dadhich.*



If not the party politicians, the refugees in the Governor General's estate at least were moved to tears when they bade a farewell to Rajaji on his relinquishing his exalted office. Has Rajaji gone into retirement? We doubt! Politicians don't retire at Rajaji's age! They die in harness.

Now showing to packed houses at **KRISHNA.**

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For particulars:

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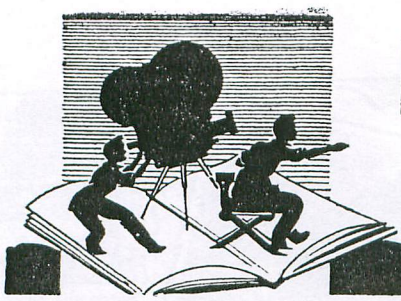


PICTURES IN MAKING

JAGAT PICTURES (Bombay)

Except for a dance sequence of Usha Kiran, "Gauna" directed by Amiya Chakrabarty has been completed and is scheduled for an early release at the Super Cinema, Bombay after "Shadi ki raat". Packed with interesting incidents and catchy songs, "Gauna" is likely to run well. The cast consists of newcomers like Usha Kiran, Anoop Kumar brother of Ashok Kumar and Purnima. The songs are written by Qamar Jalalabadi while the music is given by Husanlal and Bhagatram. "Raj Rani" directed by Satish Nigam and starring Meena, Rehman, Shashikala and Sohan went on the floor on the 20th February at the Shree Sound Studios. Screen-writer D. N. Madhok is reported to have given a popular story dealing with the life of a flower girl in the Himalayas. Four songs have been tuned already and chief production executive, Madanlal Malhotra, has a quiet confidence about him. Filmgoers can certainly expect some entertainment in "Raj Rani" one of the ambitious pictures of this company. Yet another "Amber", a costume picture, is being planned on a lavish scale from a story by R. S. Chowdhary. The direction is in the hands of an able director like M. Sadiq and a big cast will be got together for one of the really big pictures of 1950.

FILMISTAN LTD. (Bombay)

"Samadhi" starring Ashok Kumar, Shyam, Kuldip and Nalini Jaywant and directed by Ramesh Saigal is scheduled for release at the Roxy after "Rim Jhim". For filmgoers, there is plenty to see in "Samadhi" with its thrilling war scenes, and well-acted love scenes. The music also, is reported to be of the catchy variety. Meanwhile, work is progressing on "Sargam" a musical entertainer, directed by Santoshi and starring pretty Rehana opposite Raj Kapoor with Paro in a supporting role and "Nirdosh" starring again Rehana, Shyam and K. N. Singh. The direction is by Najam Naqvi and the story depicts the poignant sufferings of the outcastes of society. Another one getting ready at the studios, is called production no. 19 and is being directed by box-office director B. Mitra of "Shabnam" fame. Glamorous Naseem plays the heroine opposite Shyam.

FAMOUS PICTURES LTD. (Bombay)

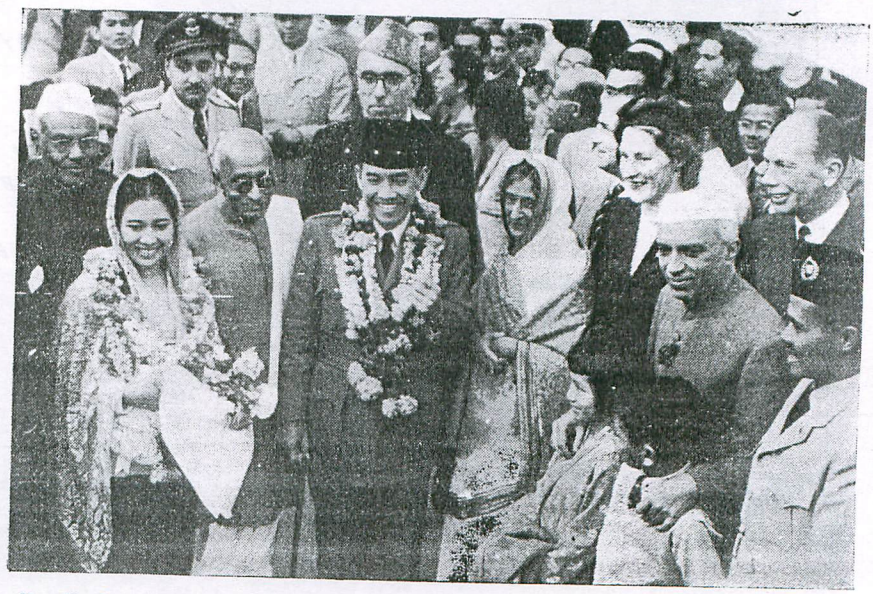
At last Producer-director D. D. Kashyap ended a big headache by calling production 10, "Kamal ke phool". This title was selected from thousands of letters received by Famous Pictures for the title-naming competition. "Kamal ke phool" stars Suraiya, Baby Shakuntala, Amarnath, Jeevan, Raj Mehra, Leela Misra and Badriprasad. The music is by Shyam Sunder while the lyrics are by Rajendra Krishna. It will not be long before this picture comes to the screen. Meanwhile, good progress has been made with production No. 11.

HINDUSTAN CHITRA (Bombay)

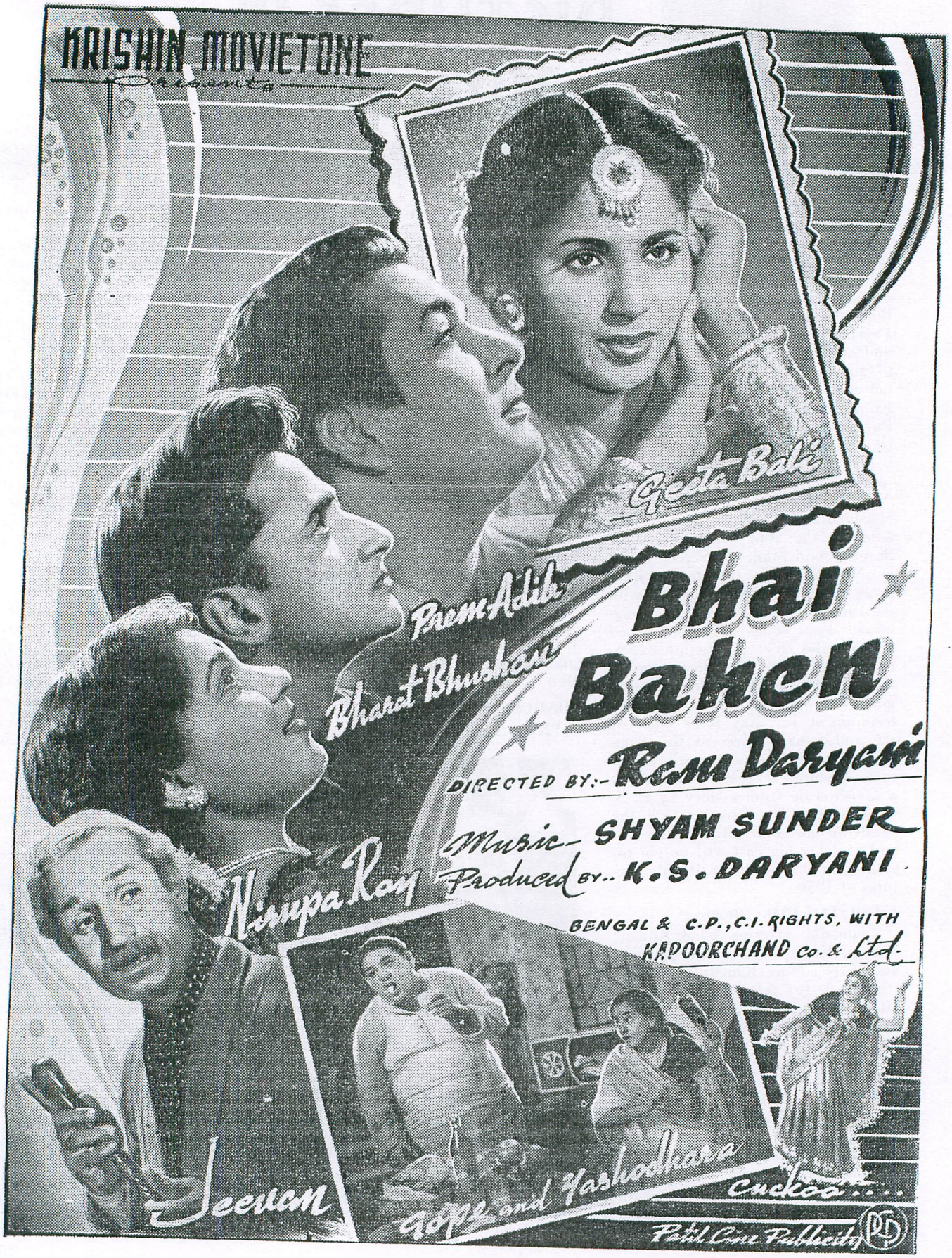
"Rim Jhim" a social comedy starring petite Ramola and Acharya Kishore Sahu, was released at the Roxy, Bombay on the 17th February and has been liked immensely by filmgoers for its entertaining quality. Director Nanabhai Bhatt has completed "Hamara Ghar" featuring Meena Kumari, Veera, Geeta Bose, Yashodhara Kathju, Durga Khote and David. This is another picture by this company which is likely to do well at the box-offices. Director Sushil Sahu is very enthusiastic about "Bijli" and with a cast consisting of Rehana, Sitara and Paro, one should not be surprised if "Bijli" turns out to be another hit. In the meantime, Acharya Kishore Sahu is planning a big picture with an interesting cast.

RAJDEEP PICTURES (Bombay)

Producer-director Rajindernath Jolly has taken advantage of the public interest in the Kashmir problem and given it as a background for an interesting story. The picture is called "Kashmir" and stars the popular team—Veena and Al Nasir. Others in the cast are Kul-



Pandit Jawaharlal Nehru is never more happy than when entertaining foreign guests. Here is a reception given to Dr. Soekarno, President of the Indonesian Republic, in New Delhi, on the 24th January 1950.


KRISHIN MOVIETONE
presents
Geeta Bali
Prem Adib
Bharat Bhushan
Bhai Baher
DIRECTED BY:- Ram Daryani
Music SHYAM SUNDER
Produced BY.. K.S. DARYANI
Nimpa Roy
BENGAL & C.P., C.I. RIGHTS, WITH
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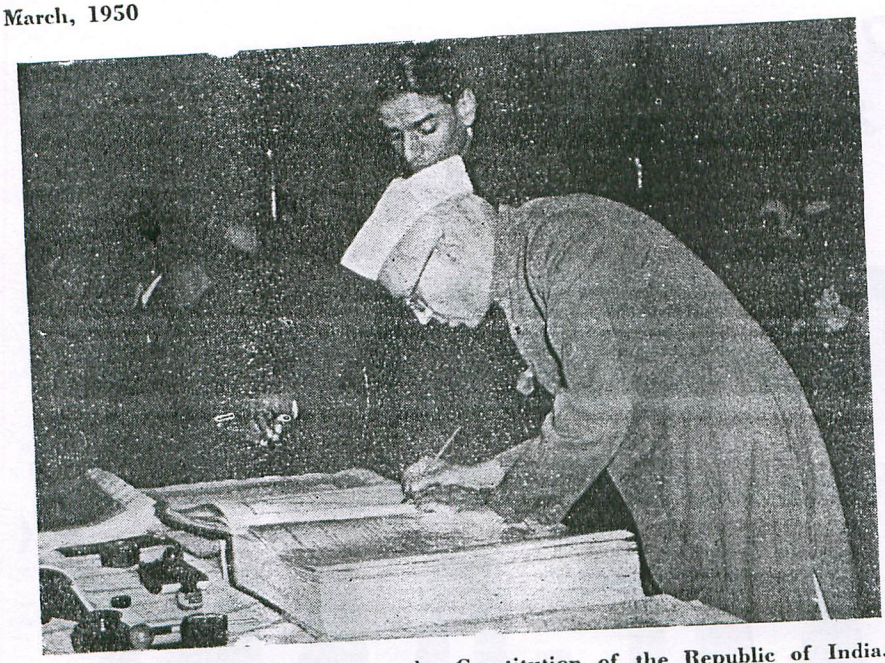

Pandit Jawaharlal Nehru signs the Constitution of the Republic of India. As Gandhiji's only heir his signature has a historic significance.

deep, Nirupa Roy. Zohra Sehgal. Sajjan, Badriprasad. Kamal Kapoor and Aroon. Producer Rajindernath got the subject approved by the Ministry of Information and Broadcasting, Defence Department and Home Department, the Government of Jammu and Kashmir. He has also secured the active co-operation of the Defence Forces and the Government of India and we hope "Kashmir" becomes a worthy addition to the list of purposeful pictures. Producer Rajindernath deserves to be congratulated on the timely choice of his subject. The music is by Hansraj Bahl while the dialogue and songs are by Sarshar Sailani. The picture is expected to be ready in April.

M. & T. FILMS LTD. (Bombay)

"Nishana" written and directed by Wajahat Mirza and starring Madhubala, Ashok Kumar etc. is ready for release. "Nirala", another social, starring Madhubala, Dev Anand and Yakub is more than half complete. Music director C. Ramchandra is reported to have given lilting music. Director Santoshi has taken the burden of the picture on himself, having written its story, dialogue and lyrics.

SADIQ PRODUCTIONS (Bombay)

"Sabak" produced and directed by one of our popular directors, M. Sadiq, is more than half-way through. It has an excellent cast consisting of Munnawar Sultana. Karan Dewan, Om Prakash, Jagirdar, Kumar and Jilloo Bai. D. N. Madhok has written fine lyrics while Azm Bazidpuri is reported to have given a story with many incidents and melodrama. Krishna Kumar has given some spectacular dance numbers.

JAIMINI DEWAN PRODUCTIONS (Bombay)

Producer Jaimini Dewan has done a good bit of "Anmol Rattan" starring pretty Meena and Karan Dewan. Others in the cast are Gope, Gulab and Nirmala. Incidentally, Nirmala returns to the screen after a pretty long time and Producer Jaimini has utilized her melodious voice effectively. The screenplay and songs are by Madhok, the music by Vinod and the direction by M. Sadiq. The distribution rights for Delhi, U. P. and East Punjab are with Messrs. Wadia Paramount Pictures, and for C. P. C. I. with Messrs. Bharati Film Distributors.

AKASH CHITRA (Bombay)

With talented Madhubala as one of the main attractions of "Hanste Ansu", Producer director K. B. Lall tells us that the picture has become really good. The others in the cast are Motilal, Gope, Manorama, Mirza Musharaff and Janki Dass. Ghulam Mohammed is reported to have given catchy tunes. "Angrai", another social story, picturizing the sighs and smiles of a young girl, has gone to the sets and stars Madhubala.

PANCHOLI PRODUCTIONS (Bombay)

Producer Dalsukh Pancholi is reported to have made "Meena Bazaar" thrilling and spectacular. The highlight of the picture is a song and dance number which was rehearsed for two full months and shot for twenty days continuously and appears on the screen for ten minutes. One more dance number and a bullock cart race remain to be picturized. Producer Pancholi is taking his unit to Meerut to complete this part of the picture. The dialogue is by Agha Jani Kashmiri, the lyrics by Qamar Jalalabadi, tuned to lilting music by Husanlal and Bhagatram. Director Ravindra Dave is said to have taken a lot of pains with the different artistes, led by Nargis and Shyam and supported by Gope, Sapru, Kanhaiyalal, Om Prakash and Kuldip. As a result, "Meena Bazaar" has a good chance of succeeding at the box-offices.

FILMKAR LTD. (Bombay)

Multimillionaire cinema magnate K. M. Modi inaugurated the shooting of "Chhoti Bhabhi" at the Central Studios. "Chhoti Bhabhi" has a simple, touching, domestic theme which always attracts our masses. The screen-play and lyrics are by Qamar Jalalabadi. The music is in the hands of Husanlal and Bhagatram. The cast is headed by Nargis, Shyam and Karan Dewan with Kuldip, Baby Tabassum and others lending support. Side by side "Deedar" starring Nargis, Ashok Kumar and Dilip Kumar and directed by Nitin Bose is getting ready. This is the first picture in which the two Kumars—Ashok and Dilip have been starred together. With an intelligent director like Nitin Bose, "Deedar" might well become a quality picture. Add to this, a musical score by Naushad, Shakil Badayuni's lyrics and Azm Bazidpuri's screen play and no wonder, the producers are so enthusiastic about "Deedar".

NIHAL FILM CORPORATION (Bombay)

Producer R. Vashdev's "Jalte Deep" has made rapid progress and is expected to be completed before long. "Jalte Deep" features Nimmi,

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Randhir, Kuldip, Amarnath and Sofia. The next one to go to the sets is titled "Manju".

GLOBE PICTURES (Bombay)

"Gumrah" starring Suraiya, Rehman, Om Prakash, Vikram Kapoor and a leading female star and directed by M. L. Anand will go to the sets shortly. The dialogue is written by that popular writer Ramanand Sagar and we do hope "Gumrah" turns out a different type of picture. Sarshar Sailani is writing the lyrics while music is in the hands of Husanlal and Bhagatram.

MADHUKAR PICTURES (Bombay)

Producer M. R. Navalkar has at last completed "Beqasoor" starring Madhubala, Ajit, Gope and Durga Khote. "Beqasoor" is directed by K. Amarnath and is scheduled for an early release at the Central Cinema, Bombay, after "Har Har Mahadeo".

MADHUBAN MOVIE MAKERS (Bombay)

"Surajmukhi", a social comedy, was passed by the censors and is now awaiting release. Rehana has a fine role to play and she is reported to have done well. Other stars featuring in "Surajmukhi" are Shyam, Durga Khote, Gope, Hafeez Jehan etc. In the meantime, the script work of "Supno ki rani" is getting ready. This is a musical extravaganza and is expected to go to the sets shortly. Producer L. Prashad has another ambitious picture in view, "Jhansi ki rani". It is a popular subject with a box-office appeal. The star selected for the main role will naturally be expected to know riding, swimming and sword-fighting.

SHAHIN PICTURES (Bombay)

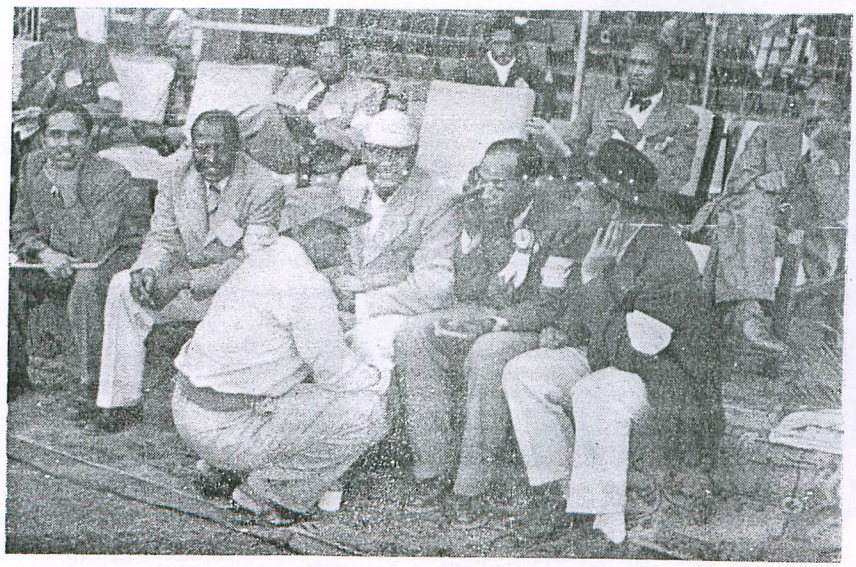
Producer S. M. Nawab's "Khel" is awaiting release in Bombay, sometime in March. His next is called "Tinkay" and the cast is being selected.

SUNNY ART PRODUCTIONS (Bombay)

"Babul" directed by Sunny and starring Nargis, popular Dilip Kumar, Munnawar Sultana and others is nearing completion. Naushad is in charge of music while Fali Mistry has done some enterprising photography and made "Babul" look attractive. Director Sunny is reported to have made "Babul" interesting and the picture is considered to be one of the box-office hits of the year.

PUNJAB FILM CORPORATION (Bombay)

"Putli" starring Mumtaz Shanti and directed by Wali Saheb is ready for an all-India release. Director Kishore Sharma is now busy with "Beewee" starring Veena, Al Nasir, Pran etc. One of the highlights of "Beewee" is an attractive peacock dance, which has cost Producer Wali Saheb nothing less than Rs. 35,000.



David is developing the humour muscles of the visiting officials and judges at the 14th Olympic Games. Was it a vulgar one?

SUPER PICTURES (Bombay)

"Sipahiya" starring Madhubala, Yakub and Agha and directed by Aspi is awaiting release. Two other productions on the sets are: "Alakh Niranjan" starring Durga Khote, Nirupa Roy and Ullhas, a Republic India production. "Bare Bhaiyya" a musical comedy featuring Yaqub and Agha, an Aspi production.

VARMA FILMS (Bombay)

"Patanga" with a star-studded cast is doing good business at the Lamington, Bombay where it has been released. "Patanga" was also released simultaneously at four other cinemas in Bombay. Director H. S. Rawail has done a good bit of "Sagai" starring glamorous Rehana, Purnima, Prem Nath and Yakub. Rajendra Krishna has written the dialogue and songs, attractively tuned by C. Ramchandra.

SUDHA PICTURES (Bombay)

Starring Nigar Sultana and Shyam and directed by Ramanlal Desai, "Sangeeta" is making good progress at the M & T. Studios, Andheri. The story, dialogue and songs are written by Santoshi while music is given by C. Ramchandra.

NOBLE ART PRODUCTIONS (Bombay)

Producer J. N. Sharma is happy at the speed with which "Birha ki Raat" is getting ready. The picture is directed by Jagirdar and stars Nargis, Snehaprabha and Dev Anand.

AMBITIOUS PICTURES (Bombay)

"Bawre Nain" directed by Kedar Sharma and featuring Geeta Bali, Raj Kapoor and Vijaylakshmi is nearing completion. The theme is said to be different from the usual stuff we see on the screen. The supporting cast consists of Cuckoo, Gyani, Himmat and Manju, a new find.

KULDEEP PICTURES (Bombay)

Director S. K. Ojha has done more than half of "Aadhi Raat" starring Nargis and Ashok Kumar. Their next will be directed by Jayant Desai, the script of which is ready.

CHIRAWAWALA & CO. (Bombay)

C. R. Productions' "Apni Chhaya" starring Sulochana Chatterjee, Balwant Singh, Cuckoo and Mumtaz Ali and directed by Santoshi is ready

M & T STUDIOS, ANDHERI, BOMBAY.

Sarla Devi and Arvind Kumar make a new team in "Dushmani", produced by Manju Films.

for release. "Apni Chhaya" has a dynamic theme punctuated with lively songs.

SUNRISE PICTURES (Bombay)

Director V. M. Vyas who has several box-office pictures to his credit, is now making "Pyar" starring Nargis, Raj Kapoor and Yakub. "Pyar" has the usual domestic theme which appeals to the masses without fail. Burman of "Shabnam" fame has tuned the songs written by Rajendra Krishna.

VARIETY PRODUCTIONS (Bombay)

All the distribution rights of "La Jawab" have been disposed of by Producer Asha Biswas. Asha's next is called "Bari Bahu" from a story written by Ramanand Sagar. Sulochana Chatterjee, Nimmi and Shyama will feature in it.

LOTUS ORIENT FILMS (Bombay)

"Dilruba" is fast nearing completion with director Dwarka Khosla working hard every minute. Rehana plays the heroine, Dev Anand the hero and Cuckoo is there to entertain filmgoers with her graceful dancing. Gnan Dutt has given fine music while the lyrics are written by Santoshi. Madhok and Rajendra Krishna. Gogia Pasha, the well-known magician, has an important role in "Dilruba".

GEMINI STUDIOS (Madras)

"Nishan" produced and directed by S. S. Vasan, seems to have settled down for a long run at the Royal Opera House, Bombay. At the studios, preparations are being made for the shooting of "Mangala" starring Bhanumati.

MANJU FILMS (Bombay)

"Dushmani" a stunt thriller, directed by S. Upendra and featuring Bhagwan, Arvind Kumar, Sarla, Usha Shukla, Cuckoo etc. is half-way through. Producer Tilak Raj is speeding up work so that "Dushmani" will be ready before long.

HIND FILM EXCHANGE (Bombay)

Mr. L. B. Lulla, the man with brain and enterprise has secured the distribution rights of "Beqasoor" starring Madhubala and "Hul Chul" starring Nargis, Dilip Kumar and Sitara. Both the pictures will be released in Bombay shortly.

NEW REPUBLIC FILMS (Bombay)

This new distributing concern has acquired the distribution rights of Nav Kala Niketan's "Kashmir Hamara Hai" produced by N. Jalan, directed by K. Varma and starring Meera Misra, Pahari Sanyal, Paresh Bannerjee and Hiralal. Two other pictures acquired for distribution are "Meena Bazaar" and "Banjara".

RANJIT MOVIETONE (Bombay)

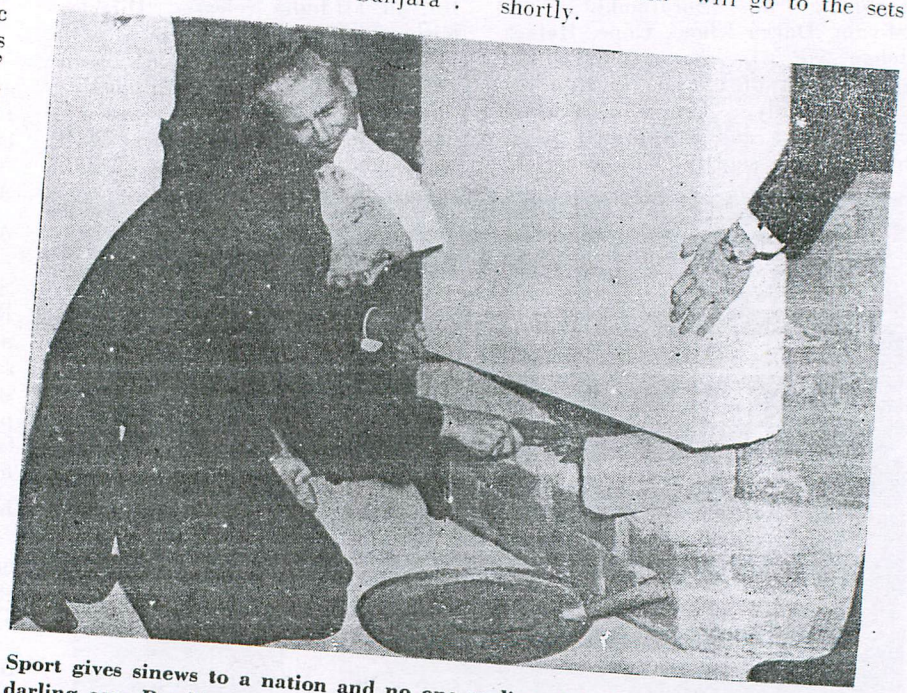
"Garibi" featuring Geeta Bali, Jairaj and Nirupa Roy is running at the Liberty, Bombay. "Jogan" is nearing completion and stars Nargis and Dilip Kumar.

RUBY TALKIES (Bombay)

Producer Kaifi Muradabadi has engaged the services of director Anadi Nath Banerjee who has directed many Bengali pictures. The muhurt of "Chalan" was performed recently at the Shree Kant Studios, Chembur. "Chalan" features Geeta Bali. Rehman, Yakub and Ram Singh. Three new faces will be introduced in it and they are Pramilla Trivedi, Sarah and Dolly. S. D. Burman is in charge of music.

GOEL CINE CORPORATION (Bombay)

While "Ankhen" is scheduled for release at important cities all over India and Pakistan. Producer-director Devendra Goel has signed up Suraiya to play the leading role in "Palken" opposite Shekhar. Yakub has a good role too in "Palken". The story has been written by I. S. Johar and music director Madan Mohan is reported to have given tunes with an eye on the box-office. "Palken" will go to the sets shortly.



Sport gives sinews to a nation and no one realizes this fact more than India's darling son, Pandit Jawaharlal Nehru, as he lays the foundation stone of the National Sports Stadium in New Delhi.

Printed by Archibald Pereira at New Jack Printing Works, Ltd., Globe Mills Passage, off Delisle Road, Bombay 13, and Published by him for FILMINDIA PUBLICATIONS LTD., from 55, Phirozshah Mehta Road, Fort, Bombay.

SUDHA PICTURES

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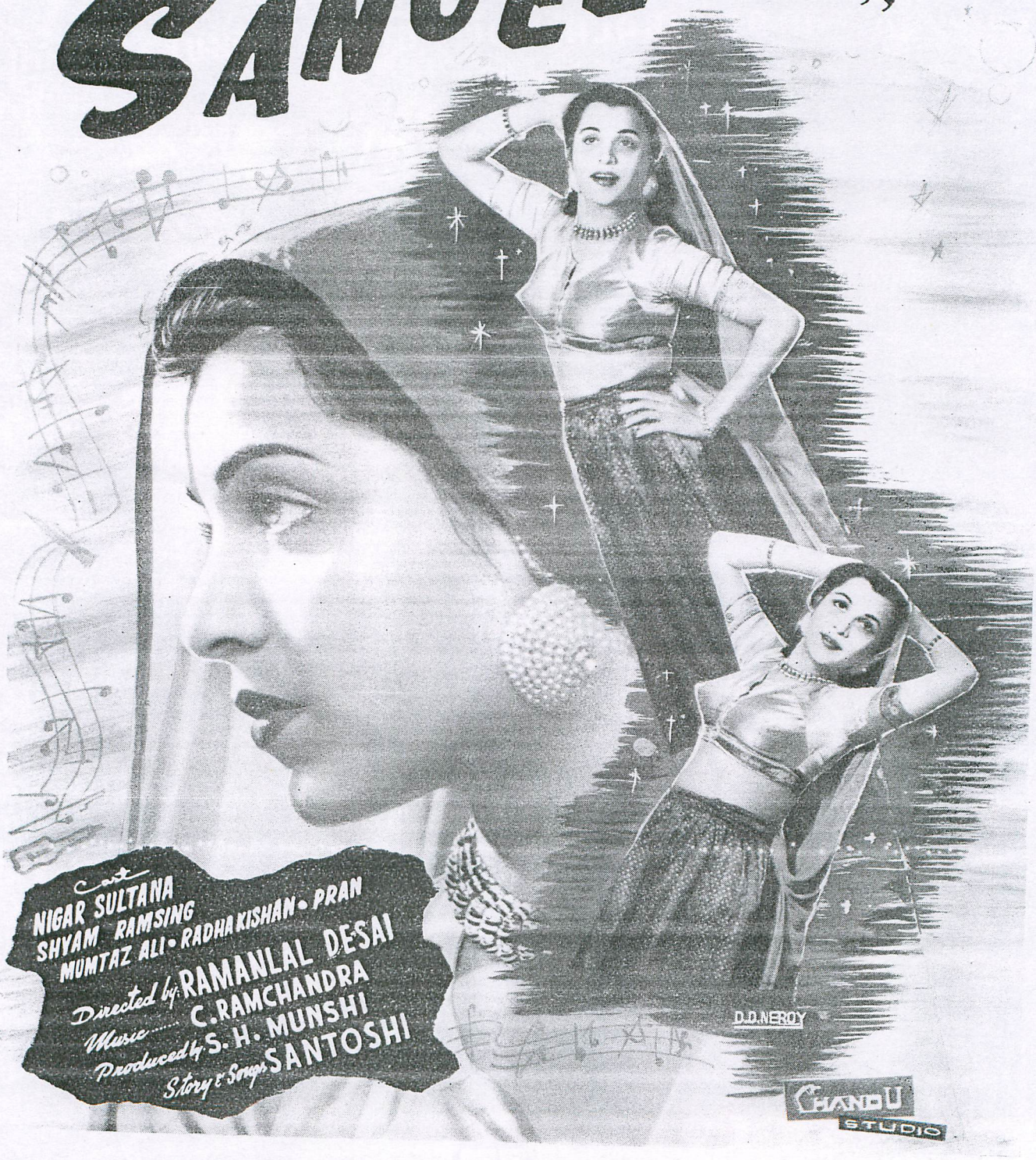
SANGEETA



Contact:— **SUDHA PICTURES,**

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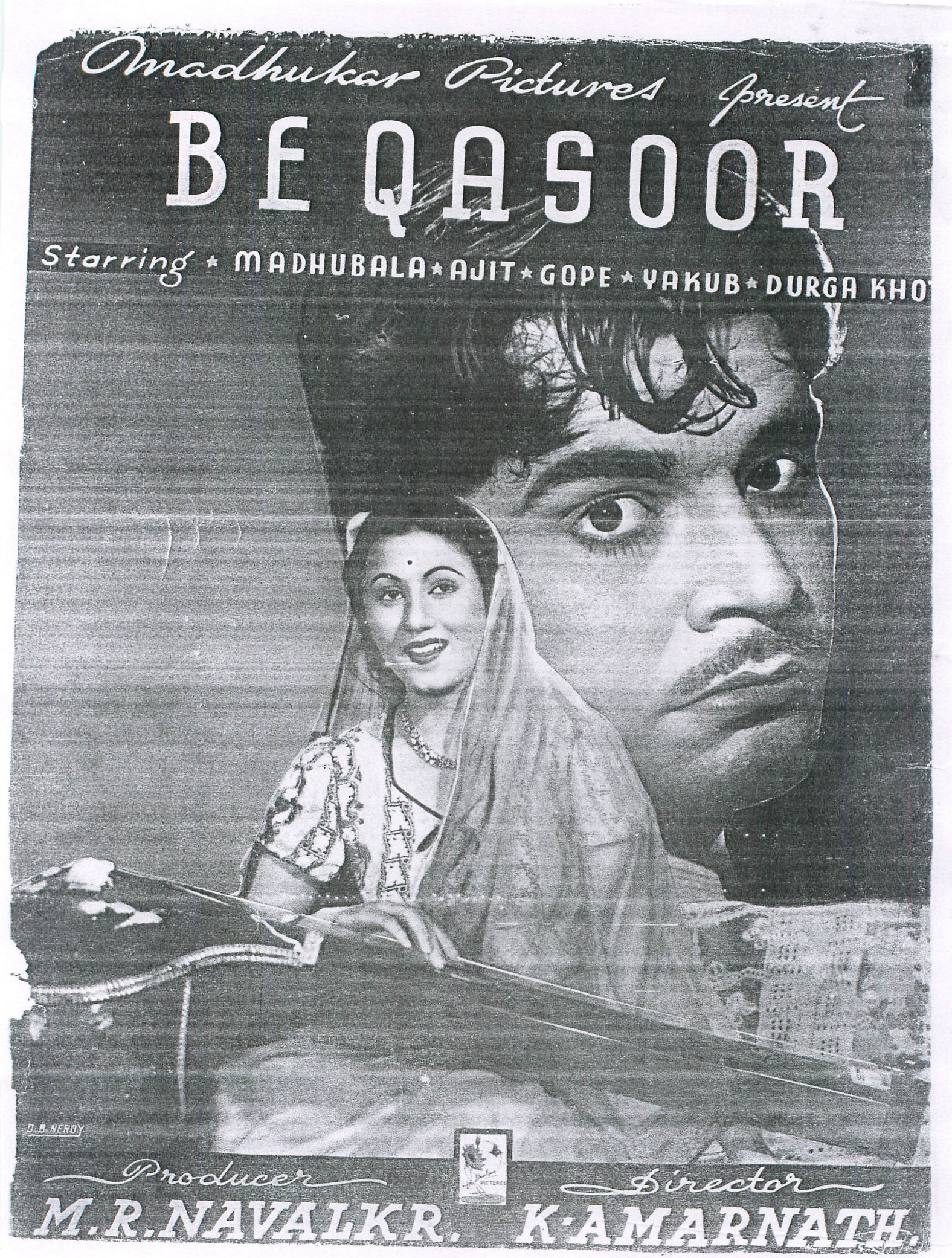
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